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THE 'PALM SUNDAY' CASE:
NEW LIGHT ON AN OLD LOVE STORY

BY

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(THE COUNTESS OF BALFOUR)

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PART I

List of names of personages and their designations
as used in this paper :

*The Automatists**known as*

Mrs Verrall	M.V.
Mrs Holland	HLD.
Miss Helen Verrall, the late Mrs Salter	H.V.
Mrs Willett	W.
Mrs Wilson	WIL.

The Investigators

Sir Oliver Lodge	O.J.L.
Miss Alice Johnson	A.J.
Mrs Henry Sidgwick	E.M.S.
Mr J. G. Piddington	J.G.P.
Gerald William, second Earl of Balfour	G.W.B.

The 'Communicators'

Frederic Myers—died early in 1901	F.W.H.M.
Edmund Gurney—died 1888	E.G.
Professor Henry Sidgwick—died 1900	H.S.
Francis Maitland Balfour—died 1882	F.M.B.
Mary Catherine Lyttelton—died 1875	M.L.

The Recipient of the Messages

Arthur James, first Earl of Balfour	A.J.B.
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The Compiler of this Case

Jean Balfour	J.B.
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Note on the Compiler of this Case

JEAN BALFOUR (J.B.)

MAIDEN name, Cooke-Yarborough, born 1900. Married Robert Arthur Lytton, present (third) Earl of Balfour, early in 1925, lives at Whittingehame, Scotland. Was staying at Fishers Hill, Woking, with her husband at the time of A.J.B.'s death. Six months later in November 1930 she was told all about the Scripts and the interpretation of them, and read all the relevant papers. During the next few years she became on close terms with the investigators, of whom only G.W.B. and J.G.P. remained, the others having died. They decided to leave to her in their Wills, jointly with Mr and Mrs W. H. Salter, copies of the privately printed Scripts, and the material connected with this case, and certain other material, not yet available for publication for various reasons, which remains in their charge.



THE HON. MARY CATHERINE LYTTELTON
died 1875

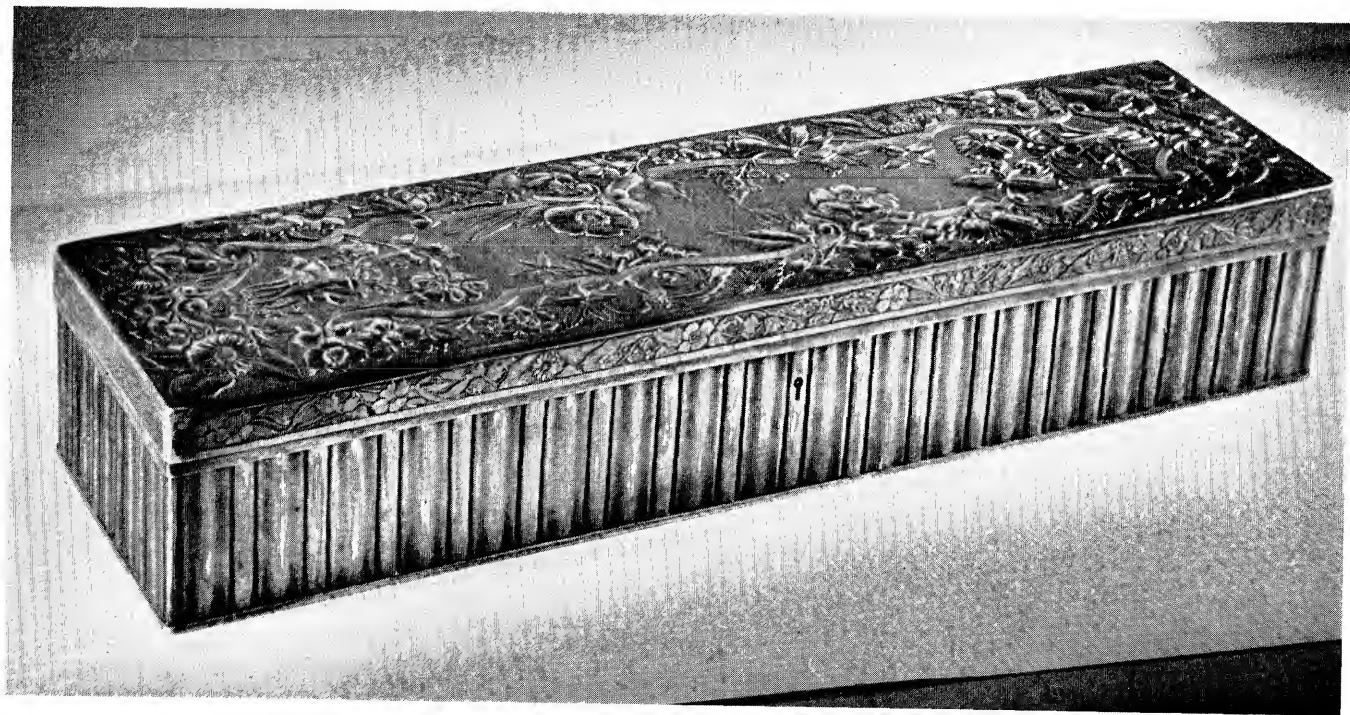
BALFOUR



COBHAM.



COATS OF ARMS OF THE BALFOUR AND THE
LYTTELTON FAMILIES
(from Burke's *Peerage*)



THE BRONZED SILVER BOX

PREFACE

I MAKE no apology for assuming in this paper that the 'communicators' who send their messages through the automatic writings are what they claim to be—discarnate personalities. It seems so much simpler to use this term than to give them continuously the clumsy alternative—'the intelligences responsible for the scripts.'

Before we begin, I must draw a distinction between 'the Story' and 'the Case'.

What I have called 'The "Palm Sunday" Story' is the history of true facts in which two families were concerned, the Balfours and the Lytteltons.

'The "Palm Sunday" Case' is the presentation of evidence for personal survival—such as it is—through automatic writings, trance utterances, and cross-correspondences, emanating during many years from four automatists, who were of very different mediumistic powers and were all, except Mrs Holland, members of the S.P.R.

Again we must distinguish between 'the scripts' that make up the 'Palm Sunday' Case, and are closely relevant to it, most of which have been used in compiling this paper, and 'the Scripts' which are a phenomenon in psychic research. These comprise a mass of subliminal material dealing with many topics and personalities which were produced by a large group of automatists from the beginning of this century till about 1936, when it gradually ceased.

The interpreters of 'the Scripts' perceived two things : at first, that symbolism was being used consistently in them : and eventually that certain symbols corresponded to certain events, or personages, that could be verified. Several dissertations on the character and the meaning of the scripts have appeared in the *S.P.R. Proceedings*.

With regard to the scripts of the 'Palm Sunday' Case I will state briefly the conclusions which were reached by the interpreters after many years of study.

It is not an ordinary case of evidence for survival ; it was claimed that an experiment was being made by a whole group of 'communicators'. They were engaged in an attempt to produce evidence of their existence *as a group* through the automatic writings of several mediums at the same time but in different places. The object apparently was to refer to facts which would go beyond the normal knowledge of the automatists concerned, and which also when taken in their entirety were extremely

unlikely to have been in any single living mind. Myers had already suggested in *Human Personality*, published 1903, that one of the new ways of obtaining evidence for survival would be by the concerted action of a whole group, rather than by the individual effort which has appeared so frequently in the past.

At the beginning in 1901 these 'communicators' were therefore less concerned to establish the identity of any single one of them than to reveal gradually the process of a planned development in the various topics introduced into the scripts. The cross-correspondence method was consistently used and greatly developed. Perhaps I should remind my readers that the essence of a cross-correspondence is that fragmentary messages, such as quotations, or allusions to literary subjects, written independently by several automatists, which are meaningless if taken singly, are found to be intelligible *when they are combined together*. The real point of these oblique references can only be revealed by a key word, or clue to the inner meaning, and this is sometimes not easy to find. The scheme implies a purpose and a design which cannot be assigned to any one automatist, but suggests an external source purporting to be characteristic of some member of the communicating group, or (at least) of a master mind actuating the group.

One of the first things observed by the investigators who were engaged in deciphering and interpreting the scripts was that there were persistent allusions to certain figures in literature or legend that appeared to be significant in some way. The recognition that special literary or classical personages were being used in the scripts to *represent* individuals, on *either* side of the grave, first came to them through symbolic references to Francis Maitland Balfour (F.M.B.), a distinguished Cambridge scientist, who was killed in the Alps in 1882. He was a brother of Arthur James (A.J.B.) and of Gerald William (G.W.B.), first and second Earls of Balfour, respectively, both of whom will be known to members of the S.P.R. as having been Past Presidents and contributors to the *Proceedings*.

The group of 'communicators' was stated in the Scripts to consist of seven members, four men and three women. Of the men, besides F.M.B. (as mentioned above) the other three were Professor Henry Sidgwick (H.S.), Frederic Myers (F.W.H.M.), and Edmund Gurney (E.G.), who will be familiar to all students of psychical research, being some of the principal founders of the S.P.R. Of the three women, one was Annie Marshall, who is the subject of the recent paper in *Proceedings* (52 Pt. 187) by Mr W. H. Salter, the 'Phyllis' of F.W.H.M.'s private 'Autobiography'; another appears to be Laura Lyttelton (née Tennant), who died at her baby's birth in 1886 and was the first wife of Alfred Lyttelton, the famous cricketer, brother of M.L. The third, who was the last of this group to be identified, is the chief 'communicator' in this

Case, Mary Catherine Lyttelton (M.L.), the 'Palm Maiden'. Symbolic allusions to her had been appearing in the scripts since 1901, but the interpreters did not know to whom they applied. The records were kept, however, and points that appeared to be significant noted, as being of value for eventual interpretation; and when at last, in 1912, a *clue* emerged through the remarkable mediumship of Mrs Willett which threw light on the meaning of particular symbols applying to M.L., the interpreters from then on were convinced that they were working on the right lines and that evidence of a special kind had been building up.

From the beginning to the end, the material of this Case occurred from time to time over a period of thirty years. Its historical background, which I have set forth in Part I, is the true story of the love of Arthur James Balfour in his youth for this girl, Mary Catherine Lyttelton, who died in her twenty-fifth year on Palm Sunday, 1875.

The question of why the symbolism should have been used over all those years is a difficult one, and I have tried to deal with it later on in this paper. Suffice it here to say that symbolic imagery is generally recognized to be a component of subliminal productions, which seem to be of 'such stuff as dreams are made on'. It must also be borne in mind that this was a very private love-story, and that A.J.B. was a well-known public figure in his day: so that the automatists might well have balked at too explicit an appearance of his name or doings in their writings.

It would also appear that the intelligences responsible for the scripts of the early years were in no hurry for the interpretation to be found: that this was a deliberate attempt to accumulate evidential material: and that it was designed to show eventually, first, that it had been the work of a group of 'communicators'; second, that it would display knowledge of certain facts connected with this love-story of long ago—which facts were quite unknown to the automatists concerned, and were not recognized for many years by the interpreters, and were in any case known to only a few living persons; third, that this evidence of design in the script material was intended to be revealed at a certain time by an event which would provide a *clue* to the inner meaning of all the symbolism for years back. This event occurred in 1912, when Mrs Willett who had joined the S.P.R. group of automatic writers, had got to know G.W.B. and his wife at Fishers Hill, where all the automatic writings were sent and guarded. At that time Mrs Willett had met A.J.B. but once for a few moments.

The evidence therefore falls into two types. One type is the cryptic, allusive, fragmentary and symbolic material presented in the early scripts, in which are numerous cross-correspondences. The other type is the simple, clear, perhaps rather emotional, but remarkably appropriate revelation provided by the Willett trances from 1912 onwards,

which purport to be messages from M.L. to A.J.B., and a great deal of both types is on a high evidential level.

It was because the interpreters were urged in the Willett scripts to look back at the early work of the other automatists that they discovered in whole series of cross-correspondences the allusions to the facts of the 'Palm Sunday' story. 'Look back', the chief communicator (i.e. M.L.) says through Mrs Willett, 'Far back I came. Years ago I have been beating at this door' (i.e. the door of communication between living and dead).*

Now, among other things the early scripts appeared to point to a certain fact which was quite dark to the automatists and a complete surprise to the interpreters, viz. : the preservation in a silver box of a tress of M.L.'s beautiful hair which had been cut off during her fatal illness. This was of course well known to the older members of the Lyttelton family, but had happened some twenty-five years before the date of the first scripts apparently alluding to it.

After 1912 attempts were made through Mrs Willett to attract the attention of the person to whom the messages were addressed—A.J.B., who was at first incredulous, and only gradually during the next eighteen years allowed himself to become involved in the Case. In 1929, at the end of his life, a statement was made in Willett trance which appears to show an awareness that the two distinct types of evidence in this Case were deliberately intended. Mrs Willett says of the chief 'communicator', M.L. : 'She's not bothering about evidence now—that's done with—It's just companionship—Deep calling unto deep.'†

The reader will realize that my material had to be picked out with much labour from the vast maze of scripts in which it was embedded. My chief concern has been how to present the 'Palm Sunday' Case in as clear and simple a form as possible. It is in order to simplify it that I have placed all the Willett phenomena together immediately after the true story, because this clearly reveals the development of the themes in the scripts, and gives the links and clues which are essential for understanding the point of the earlier scripts contributed by the other automatists. These follow after, and are in several series of cross-correspondences. Although they really occurred earlier in date, they are so much more difficult reading that I think my rearrangement of their true chronology will be forgiven, especially when it is realized that the evidential material of the first decade does not seem to have been intended to be understood too soon.

On the question of the evidence—such as it is—whether the source of the communications is in the realm of the human mind, or in the world of departed spirits, the reader will have to judge for himself. Belief in survival is primarily a matter of personal conviction and it may be that

* p. 131.

† p. 166.

we shall never obtain proof of the sort that would satisfy the criteria of science. Yet we may decide that it is more reasonable to accept the possibility of communication from the Other World, because of the very mass and character of the material and the whole design of the scripts. This design can certainly be explained more *simply* on the hypothesis that it comes from the dead than by the alternative explanation, which is, that it must be the product of some highly selective and ingenious clairvoyant faculty, shared equally by all the automatists concerned, revealing an unmistakable purpose, without any conscious awareness of it on their part, and having relation to events and persons about whom they knew nothing.

Mrs Sidgwick (E.M.S.) who had considerable scientific training (see p. 101) once remarked that we often do not remember to what extent accepted scientific theories rest on the test of simplicity. We accept a hypothesis largely because it is the simplest among possible ones ; and in the sphere of psychical research it is on the accumulation of evidence that we have to rely. Although we cannot claim that sufficient evidence of communication from the dead has yet been obtained to give it position as a scientifically established theory, 'what I do think', she wrote, 'is that, little by little, the necessary evidence is being built up.' *

The 'Palm Sunday' Case may be said to support her contention. The communications extended with extraordinary persistence, on a varying evidential level, sometimes very high, through several different individual channels, over a period of nearly thirty years.

JEAN BALFOUR

*Whittingehame,
Scotland*

* See *Proceedings*, 29, p. 173.

THE STORY TOLD, WITH SOME
INDICATION OF THE PSYCHOLOGY
OF THE PERSONS CONCERNED

BALFOURS AND LYTTELTONS

1870-1876

THE young Balfours and the young Lytteltons of this date were very good friends. The greater number of the sons of both families were educated at Eton, and Trinity, Cambridge, and this was how they met. The Balfours lived at Whittingehame in the lowlands of Scotland, and the eldest son, Arthur, (A.J.B.), had recently bought 4 Carlton Gardens, London. The Lyttelton home was Hagley Hall, Stourbridge, in Worcestershire, and as they also had a house in London the families met there frequently, and shared many interests, especially in music. Between them they achieved a small orchestra and often spent the evenings playing and singing at Carlton Gardens ; these were most happy times for them.

There were eight Balfours and twelve Lytteltons, but only those who come into this story need concern us.

A.J.B., afterwards philosopher and statesman, was about twenty-three years old at the commencement of this period : he was not at all physically robust, but had momentarily high spirits, and greatly enjoyed discussion and argument. His intellectual tastes lay in philosophy and in the scientific researches of his day : he was also keenly interested in the political questions of the time, and especially in *people*. Although a little apprehensive of strangers, he was naturally sociable and had many friends. He was a member of a family who were never intimate with one another, but were united by ties of loyalty and deep affection.

The young Balfours, in spite of the advantages and security which a beautiful home, many friends, and wealth could give, were enduring a great sorrow from about 1868 to 1872 when their mother was slowly sinking to her grave. She was a woman whose power to give was only equalled by her power to call forth complete devotion. The thought of her lying there was a continual spiritual stimulus to every member of her family.

The Lytteltons, perhaps because their domestic background had been more normal, or because of their English light-heartedness, appear to have been very much more merry and ready for fun than the shy, sensitive Balfours, who naturally found them perfectly fascinating.

The Lytteltons were all interested in literature and poetry : they followed with feeling the affairs of the Church of England at that date : the boys excelled in athletic sports : and as a family they were less reserved with each other than the Balfours ever learnt to be. Mary Catherine Lyttelton, called May, (M.L., or 'the Palm Maiden' of this story), came in the middle of her large family. She was born on 26 May, 1850, and died of typhus at the age of twenty-four on Palm Sunday, 1875, which fell that year on 21 March.

Her brother Alfred's second wife, Dame Edith Lyttelton, wrote of her : 'Though not strictly beautiful she made an impression of beauty . . . love and sympathy and interest streamed out from her. She was . . . one of those people who charge the atmosphere with life whenever they appear and never touch others without influencing them.' She had glorious hair, and her soft brown eyes were set beautifully in a long-shaped face, characteristic of the Lytteltons, full of lively expression. She did not care much for London society, but rejoiced in the countryside of her home. In one of her surviving letters, dated 1871, she writes from Hagley : ' . . . This abominable London has made me too cross to do anything but swear. . . . Here we are, basking in the greenness and silence, space, and repose, doing nothing but rest and eat cream, and think what infatuated fools everyone is to think it necessary to grin and smirk and small talk the lovely summer away!'

She was a very accomplished pianist with a beautiful touch, and at their musical evenings which nearly always took place in the Long Room at 4 Carlton Gardens would act as accompanist for the glees and Handel's oratorio songs which they so much enjoyed singing. Her brother Spencer, who was A.J.B.'s special friend, had a very good voice. Her sister Lavinia, who was a little older, was already married at this date to Edward Talbot, Warden of Keble College, Oxford, 1870-88, afterwards Bishop of Winchester. This couple became great friends of A.J.B. after M.L.'s death.

A.J.B. no sooner saw M.L. than he fell in love with her. They met at a pre-Christmas Ball at the Gladstone's home at Hawarden.*

The facts are known of his attachment to her.† She had been engaged in 1870 for a short time to a young man called Edward Denison, nephew and heir of the Speaker of the House of Commons of that date, but he had died of consumption on a visit to Australia for his health. A.J.B. knew that she had felt the death keenly and hesitated to intrude upon her grief, feeling no doubt that there was plenty of time. They so much enjoyed discussing the same subjects and he always loved to talk to her : his eyes lit up whenever he saw her come into the room. Hers

* M. L.'s mother and the wife of William Gladstone, then Prime Minister, were sisters.

† See Mrs E. Dugdale's *Biography of A.J.B.*, Vol. I, p. 34.

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The 'Palm Sunday' Case

was a warm-hearted and impulsive disposition, and she had moments of great gaiety, but he seems to have observed, with a good deal of penetration, an underlying sadness, almost a restlessness in her. When her younger brother, Arthur, who afterwards became Bishop of Southampton, was at Cambridge, she wrote him a letter which gives some indication of her thoughtful and questing mind :

42 Portland Place,
March 22, 1871

Dearest Arthur,

This is quick fire, but my mind is full of you, and your half thought of studying moral science. I have always had a wish for you to take that line, and I had long and interesting talks with Mr Balfour on the subject, and the more we talked, the more convinced I became that it would be a grievous pity for you not to study it. It seems to me to include so much (Political Economy, Ethics, Logic, and Metaphysics), not merely what is speculative and abstract, but what would be also practical : then nowadays, metaphysics are so inseparably connected with theology (that is to say theology in the deeper sense) that the study of them would be most useful to you hereafter, for all the attacks made upon the faith are philosophical and metaphysical, and if there is no one to stand up to these opponents on their own ground, what a confession of weakness it is. . . .

With regard to you, I should say that you are the only one of my brothers that have what one calls a speculative tendency ; this tendency you have, I think, very distinctly, as I also feel and know I have ; if this is so, you will always be inclined to dabble in these subjects, or else ignore this tendency and always have a chaos of unanswered questions and doubts in your mind. . . . I know that these studies have a tendency to unsettle faith : but I can't help feeling—what is the faith of a man worth, if he shrink from the danger attending an honest and prayerful search after Truth : such a study must be a lofty and noble one—'to doubt this were to doubt that all truth is true, and that all truth is God's.' I don't know if sense is in this letter, but I felt that I must write down what has been in my mind for very long—ever since I knew Mr Denison, who felt most strongly on this subject. Mr Leigh says he doesn't think Mr Balfour has suffered at all from these studies, owing perhaps to his having a hatred of vagueness ; though his mind is speculative, it is also a very clear one. He (Mr Balfour) is most anxious you should take to it, and I would be a good deal guided by him. The more I know him the more I respect his talent and character. Don't answer this, if it bores you, though I should rather like to know if you think it nonsense or not.

Your loving sister,

Mary C. Lyttelton.

In another letter of the same date she gives a picture of the Balfours. 'I have seen a great deal of the Balfour family—the sisters wonderfully clever and very nice. There is an unmistakable something between Mr Strutt and the second,* but I am afraid his health is dreadfully bad. Mr Balfour interests me more and more, but I would he had a little more backbone—perhaps it will come with age! Meantime there is great charm about him, from his goodness, cleverness, and peculiarity. To see him in a ballroom is a sight by itself! What do you think the angel is going to do? Take Spencer and me to the Handel Festival! I really could have kissed him.'

These letters were written in 1871. The very next year A.J.B.'s mother died; not only was this a great sorrow, and perhaps also a great relief, but it also made it necessary for him to spend nearly the whole of the following year at Whittingehame taking over the charge of his estates, in the company of his sister E.M.S. During this period M.L. became very much attracted to a handsome young man, who however had not made a very good impression at Balliol College, Oxford: her father, therefore, would not permit an engagement until he had worked well for one year in his father's office in Glasgow. Hardly had he gone there, than an attack of typhoid fever caused his early death. It is clear that M.L. must have been extremely attractive, and of an ardent temperament.

The sudden death was no doubt a sorrowful shock to her although in those days young couples did not have either the freedom or the intimacy of modern times. The affair appears to have been but an interlude, and as time went on the friendship between A.J.B. and M.L. grew ever closer and deeper.

In the latter part of 1873, and during the whole of the next year, A.J.B. saw a great deal of her, and her sister Lavinia noted † that *she* 'could see clearly enough that his whole heart was May's, and felt sure that when he would tell her how his feelings were, she would return his love'. . . . 'I can recall May's happy face', Lavinia writes, 'when I met her, for the last time before her terrible illness, at the Burlington House Exhibition of Old Masters. She had just come from Latimer, where A.J.B. was, and he had spoken to her, as he afterwards told me, in a way which she must have entirely understood, of his feeling for her . . . he intended to propose at the next opportunity.' But he never saw her again: she became very ill of what was described by her sister as typhus fever, and after an illness of a few weeks she collapsed suddenly and died in the morning of Palm Sunday, 1875. While sitting at her bedside Lavinia heard her speak, in delirium, of her last talk with A.J.B. in a

* Evelyn Balfour, who later married John Strutt, Baron Rayleigh, the eminent scientist and discoverer of argon.

† In her private account of her sister's death.

way that convinced her that his feelings were by then fully reciprocated. Her lovely thick hair was cut off to relieve the pain in her head. In spite of her youth and vigour and passionate desire to live, nothing could save her from death.

The two families were drawn even closer in their grief. A.J.B. was plunged, first into acute anxiety—it seemed as though he awoke and realised what he was about to lose—and then, when she died, into desolation. He came to the stricken family, Lavinia noted, looking terribly ill, bringing with him a beautiful emerald ring which had been his mother's; at his wish, it was placed upon her finger and buried with her. Lavinia records that he asked his friends to promise him that they would not tell people about his sorrow, because he so much dreaded being spoken to about it: 'he could only get along by not having sympathy, because if moved he could not restrain his tears and that was dreadful for him.' His own family never knew till after his death in 1930, when Lavinia's account of her sister's death came into his brother G.W.B.'s possession, whether he had ever actually proposed to M.L. or not.

Ten days after her death he wrote to his friend, Edward Talbot, Lavinia's husband: 'I used to dream knowing the sad story of her life, that perhaps with me her wearied heart might have at last found rest . . . but God has provided a far more full and perfect calm; and I do feel how selfish are the longings . . . for the 'might have been'. In the meantime, I think—I am nearly sure—that she must have grasped the state of my feelings towards her . . . and now, perhaps when she watches the course of those she loved who are still struggling on earth, I may not be forgotten. . . . You are the only link now by which I can cling to the past. Nothing that I say now can reach her ears, nothing that I can do now can be of any good to her. But it seems to make it a little less hard if I can say to those who were so close to her some of the things I never was allowed to say to her.'

To get over his grief, he and Spencer Lyttelton travelled together during the whole of the year 1876, and visited all the English-speaking countries in the world. Again he writes to the same friend: 'I seem to have seen so little of you on Monday or Tuesday, and then I could not say all—or half—what was in my mind. It is not out of the fullness of my heart that my mouth speaketh; and it is just when they are most required that powers of expression seem most to fail. In the fifteen months that have passed . . . I do not know whether you feel, as I do, the flatness and wretchedness of the future, when one, whose sympathy with all one's plans is tacitly assumed when we form them, is taken away from us—how the rest of one's life seems to resolve itself into a long vista of weary pleasures, and unprofitable duties, in which regret takes the place of hope. You are made of stronger stuff than I am, and you

will not, I am sure, be overpowered by these thoughts, which I cannot always free myself from—and then you have your wife—. . . . The loss is irreparable, but we are wrong to imagine the separation to be complete. . . . I like to think that even now and here their sympathy follows us, more clear-sighted and not less loving, than when we saw them face to face. . . .’

These letters make it perfectly clear that even though he had not spoken his full mind, he had been simply living for her : the whole of existence had been enhanced for him through her, and he had asked little else of life during these years except the delight of her companionship. It may seem strange to people of these days when all are in a hurry, that he was content for so long without any declaration ; but he shared with others of his generation of Balfours a reticence and humility combined with indifferent health, and throughout his life he never hastened about anything that was really important. This was not because his feelings were weak, but because it all meant so much. In fact, for a time, the loss seemed to grow in significance, so that it was several years before he was able to face life with any joy again, and it is revealed by all that follows in this story that the feeling between these lovers was altogether on a deeper level than to need the ordinary protestations. By the time he returned from his travels he was arriving at the conviction that never afterwards left him, that death is not the end, and I believe that this conclusion was reached because (as in the case of F.W.H. Myers) the grief was spiritually so profound as to be intolerable without that hope.

His life, however, was not blighted. He was too unselfish a nature and never lived for himself : his disposition was too philosophical and too happy in simple things for that, and in maturity his health greatly improved. He found the keenest pleasure in intellectual interests and in writing his books, and the activities of political life occupied his time and energy more and more. But his essential personality remained a puzzle to many. ‘I always thought of him really as a solitary being whom philosophy and experience had taught to wrestle by himself with all the deep problems of life’, wrote an old friend of his, Sir Ian Malcolm*. . . . ‘His companionship, and intellect, and charm he gave generously with both hands whenever called upon ; his heart he kept to himself. . . .’

Thus, many people thought him cold. I can only speak for a younger generation, who never found him so ; we knew, because we felt it, that he *loved* us, though we also understood with complete acquiescence, as the young do, that he did not know how to demonstrate that love. Yet it showed unmistakably in his eyes, and in a hundred tiny indications in his personal relationship with us, and there was something eternal in

* *Lord Balfour—a Memory* (last chapter).

the quality of his affection—years might go by, and one found him just the same.

For fifty-five years with but few breaks he visited his old friends, the Talbots, at their home every Palm Sunday, and spent the day with them in retirement and commemoration. On one of the early visits to them in Oxford, Lavinia records, 'I showed him a beautiful thick and long strand of May's hair, with the pretty wave and gold colour in it ; and he had a lovely silver box made for the hair. He had the flowers which are emblems of life worked on the silver, and the great text (from Corinthians *).'

This was about two or three years after M.L.'s death. Many years after, Lavinia wrote : 'The last time but one (of the Palm Sunday gatherings) was almost the time I treasure most ; he spoke so earnestly of his belief in survival.'

Of his own feeling about this question, in a letter to a friend whose son had been killed in the First World War, 1915, he wrote :

'For myself I entertain no doubt whatever about a future life. I deem it at least as certain as any of the hundred and one truths of the framework of the world . . . it is no mere theological accretion, which I am prepared to accept in some moods and reject in others. The bitterness lies not in the thought that those I love and have lost are really dead, still less in the thought that I have parted with them for ever : for I think neither of these things. The bitterness lies in the thought that *until I also die* I shall never again see them smile or hear their voices. The pain is indeed hard to bear, too hard it sometimes seems for human strength. Yet, measured on the true scale of things it is but brief ; death cannot long cheat us of love.'

* I Corinthians, xv. 53, 54, as follows : 'For this corruptible must put on incorruption and this mortal must put on immortality. But when this corruptible shall have put on incorruption and this mortal shall have put on immortality, then shall come to pass the saying that is written, Death is swallowed up in Victory.'

INTRODUCTION TO THE 'PALM SUNDAY' CASE

THIS Case started much longer ago than was at first realized by the investigators. The earliest attempts to send a message appeared in fragmentary form in 1901, soon after the death of F.W.H. Myers.

The aim apparently was to reveal the continuing personal identity of F. M. Balfour (F.M.B.), and of May Lyttelton (M.L.), both dead for many years, and next to obtain the attention of Arthur James (A.J.B.), first Earl of Balfour, still living in this world. There were three groups concerned in this Case: the group of automatists through whom the messages were conveyed; the group of investigators who received and annotated the scripts and endeavoured to interpret the meaning; and the group of 'communicators' who purported to send the messages.

The group of automatists were all, except one, members of the S.P.R. and were persons of varying mediumistic ability. They lived in quite different places and only in some cases were they known to one another. At one period they numbered about a dozen, but only four of them are closely concerned in this Case. They were private individuals, busy and active people, and did their automatic writings when they felt like it. Their productions were sent to the interpreters, in whose keeping they remained. Sometimes they kept a copy of their own scripts, but often not. Sometimes they studied one another's scripts, and tried to find out the meanings—erroneously, however, as the interpreters soon came to realize, though they did not enlighten them. At first, the interpretation of the scripts as a whole was a complete mystery, but after 1912 the significance of what appeared to be an underlying unity in the meaning of cross-correspondences running through all the scripts that make up the Case was recognized. The practice of occasionally seeing one another's scripts was discouraged from then on, and a few years later Mrs Sidgwick (E.M.S.) drew up a complete list of all the scripts from the start in March 1901 to the end of 1917, arranged in chronological order, which shows exactly at what date any script was, or was not, seen by any automatist. (The reader will find at the very end the list of those scripts belonging to the 'Palm Sunday' Case.) It cannot be too clearly emphasized that all their work was of an entirely private nature. None of them ever received remuneration of any kind, only occasionally a word of encouragement from the interpreters who would say that their scripts were 'good' or 'useful'.

Now follow short biographical notes on The Automatists :

- (1) MRS VERRALL (M.V.). Margaret de Gaudrion Merrifield, born 1859. Classical Lecturer at Newnham College. She lived at Cambridge where she was a close friend and neighbour of F. W. H. Myers. Married, 1882, Dr A. W. Verrall, Trinity College, who was the author of many books on classical subjects. He was not a member of the S.P.R., but was interested in his wife's automatic writing, and in 1901 devised the 'One Horse Dawn' experiment, described by Mrs Verrall in *Proceedings*, 20. He died 1912, and purports to communicate in both the 'Statius' and the 'Ear of Dionysius' Cases. Mrs Verrall began automatic writing soon after Myers's death in 1901, and continued till her death in 1916. She contributed several papers to *Proceedings* upon the subject of automatic writings. An obituary notice of her is to be found in *Proceedings*, 29. She always tried to find an explanation for her scripts in daily happenings around her, and kept a Diary giving particulars of anything relevant, and telling when she showed or was shown scripts to or by other automatists who presently joined the group. She is a very important member of the automatist group, and her scripts though difficult to interpret are extremely interesting. She knew Mrs Sidgwick very well, and knew that a brother of the Balfours had been killed in the Alps, but she knew nothing of A.J.B.'s story until after 1912.
- (2) MRS HOLLAND (HLD.). Pseudonym given to Alice Kipling, sister of Rudyard Kipling, the author; her married name was Mrs Fleming, and at the beginning of this century she was living in India where her husband was an Officer in the Army; he disapproved of her psychic activities. She wrote from 1903 till about 1910, and Alice Johnson edited her scripts for private printing. She knew Lady Mount Temple, Myers's friend, of Broadlands, Romsey, and also knew *slightly* the Balfour family at Fishers Hill—G.W.B. and his wife. She had heard of F.M.B. and of his early death in the Alps. She had a nervous breakdown subsequent to her mother's sudden death, but completely recovered. She is now dead.
- (3) HELEN WOOLLGAR DE GAUDRION VERRALL (H.V.). Later Mrs W. H. Salter, born 1883, daughter of Dr and Mrs A. W. Verrall, lived at Cambridge, classical scholar, Newnham. Attended course of psychology, London University. Assistant Research Officer S.P.R. 1910. Held various posts in S.P.R., and contributed many papers to *Proceedings*. Began automatic writing in 1903 and continued till 1932; her scripts were edited by J.G.P. and he considered her work to be especially important because, although it was very obscure and difficult to interpret, it was very impersonal and she never held any

preconceived ideas about what it could refer to. Married W. H. Salter in 1915. She died last year (1959). She may be said to have known the same people as her mother, M.V.

- (4) WINIFRED MARGARET COOMBE-TENNANT (WILLETT). Maiden name Serocolld, born 1874, lived at Cadoxton in Wales. Started to write automatic script after the loss of her baby daughter Daphne in 1908, and at first her scripts purported to come from Myers. Readers of *S.P.R. Proceedings* will be familiar with her work in the 'Ear of Dionysius' Case, *Proceedings*, 29. She first got to know Mrs Verrall and Alice Johnson, and the 'Daphne Scripts' were privately printed in 1909 under the name of the 'Delta' Case.

Sir Oliver Lodge was a frequent sitter with her, and as her phenomena developed Edmund Gurney became her 'Control'. In 1911 she got to know the Fishers Hill group, and G.W.B. became in course of time her constant sitter. G.W.B. in his 'Study on the Psychological Aspects of Mrs Willett's Mediumship', *Proceedings*, 43, 1935, points out that the 'communicators' always said they were educating her to become a new type of trance medium. Whereas most mediums, such as Mrs Piper or Mrs Leonard, have a constant control (namely, 'Phinuit' or 'Feda'), Mrs Willett when her mediumship was fully developed appears herself to be in direct touch with the personalities purporting to communicate through her. Occasionally we may find one helping or speaking for another, who will be represented as being less experienced. Edmund Gurney seemed to correspond to a sort of go-between at the commencement of her trance mediumship, and later the 'Dark Young Man' (as she called F.M.B.) apparently took over; but, unlike the other mediums, Mrs Willett while entranced never loses her sense of personal identity; she herself is able to describe what she sees and to transmit messages directly. Her sittings are therefore interspersed with comments about her own experiences and remarks upon the material she is being asked to pass on.

Her husband was a brother of Myers's wife, Eveleen Tennant, and their family strongly disapproved of mediumship, although Mr Coombe Tennant himself had full knowledge of, and no apparent objection to, his wife's activities in this sphere. But Mrs Willett had a very great shrinking from any publicity and her share in psychic things was always kept extremely private.

She may be safely said to have known nothing of either Balfour or Lyttelton private histories until she became friends with G.W.B. in 1911, and later, in 1915, with Dame Edith Lyttelton (second wife and widow of Alfred Lyttelton, who was M.L.'s younger brother). Dame Edith also wrote automatic script and took the pseudonym of

Mrs King. Her work displays a bent for prediction (see J.G.P.'s paper on her in *Proceedings*, 33, entitled 'Forecasts in Scripts concerning the War'). Naturally she was intimate with the Lyttelton family, and with the facts of M.L.'s death. Because of this I have not used any of the 'King' scripts in this Case, as she must be regarded as having been consciously aware of the events of the past. She is now dead.

Mrs Willett eventually became a frequent visitor to Fishers Hill, G.W.B.'s home; and with regard to her later automatic productions after 1916 it should be noted by the reader that although the interpreters, G.W.B. and J.G.P., were careful to give nothing away, her mind would by then be open to a certain amount of unconscious leakage of ideas *from their minds*. This has probably influenced some of her later scripts, many of which I have discarded in consequence; but I think that the final Willett trance which occurred shortly before A.J.B.'s death may be regarded as being quite unadulterated and spontaneous. Her script is always flowing and vivid in imagery, and a good deal given to association of ideas, but in scope and clarity is on a high level. It was privately printed by G.W.B. She died in 1956.

THE INTERPRETERS

The investigating group consisted of five persons from 1901, but by the time this Case may be said to have ended, two, Sir Oliver Lodge (O.J.L.) and Alice Johnson (A.J.) died. The other three who were J. G. Piddington (J.G.P.), Mrs Sidgwick (E.M.S.), and Gerald William, 2nd Earl of Balfour (G.W.B.) continued their researches up to their deaths. Biographical notes now follow:

- (1) GERALD WILLIAM BALFOUR (G.W.B.). Second Earl of Balfour, born 1854, younger brother of A.J.B., Fellow of Trinity, Cambridge, where he and Dr A. W. Verrall became friends. M.P. for Leeds, 1885-1906; Chief Secretary for Ireland after his brother's term of office; President of the Board of Trade 1900-5; Chairman of various business Companies. President of the Society for Psychical Research 1906 and 1907. Married Lady Elizabeth Lytton, daughter of the second Earl of Lytton, known as Betty Balfour (B.B.), who died 1942.

From 1902 he made his home at Fishers Hill, Woking, where he devoted more and more of his time to psychical research; he wrote several papers for *Proceedings*, of which one of the best known is the 'Ear of Dionysius', 1916. He was the principal recorder of the Willett scripts of which he made a comprehensive study; a discussion of the psychology of the Willett mediumship was his last work.

His long knowledge of the scripts, combined with his calm and critical mind, was well suited to the task of interpretation. He was a sound classical scholar, deeply interested in metaphysics, and his work on scripts held a strong and abiding interest for him. From 1919-40 his greatest friend, J. G. Piddington, also lived at Fishers Hill, and shared his researches in this field. Died 1944.

- (2) JOHN GEORGE PIDDINGTON [J.G.P.]. (Changed his surname from Smith), born 1869. He was a man of business, but the S.P.R. and its interests were his life's work. In 1899 he became Joint Secretary of the Society with F. W. H. Myers, and carried on after the latter's death till 1907. He was President 1924 and 1925. While Hon. Treasurer (1917-21) he devoted himself to nursing up the Research Endowment Fund. After the First World War he came to live at Fishers Hill with G.W.B., and gave all his time to the study and exposition of cross-correspondences in scripts, contributing several papers on them to *Proceedings*. I would refer the reader to Mr W. H. Salter's 'J. G. Piddington and his Work on the Cross-correspondence Scripts', *S.P.R. Journal*, 36. Died 1952.

- (3) ALICE JOHNSON [A.J.]. Gained First Class Honours in Natural Sciences at Newnham, Cambridge ; was the first Demonstrator in Animal Morphology in the Balfour Laboratory 1884-1900. Secretary to Mrs Sidgwick, which started her interest in psychical research. Secretary to the S.P.R. 1903 ; Research Officer 1908.

She collaborated with Hodgson in editing Myers's *Human Personality* ; made a special study of Mrs Holland's scripts, and prepared them for private printing ; was Secretary to the Committee that presented the Report on the Census of Hallucinations, *Proceedings*, 10, and wrote various papers in *Proceedings* on cross-correspondences with special reference to their complementary character. Died 1940.

- (4) SIR OLIVER J. LODGE [O.J.L.]. Born 1855. Eminent physicist. F.R.S. Pioneer in wireless. First became interested in psychical research because of his friendship with Edmund Gurney. President of the S.P.R. upon Myers's death in 1901. Had sittings with Mrs Piper and Mrs Leonard ; author of several works in *Proceedings*. His son Raymond was killed in the First World War, 1915. A believer in personal survival, he wrote a Memoir of this son, entitled *Raymond or Life and Death*, 1916. He was in close touch with Mrs Willett in the early days of her mediumship. Died 1940.

- (5) MRS ELEANOR MILDRED SIDGWICK [E.M.S.]. Maiden name Balfour, known as Nora ; eldest sister and great friend of A.J.B. Born

1845. Well known to all students of psychical research. She spent her early life at Whittingehame, Scotland, keeping house for A.J.B., for their parents died young. Married, 1876, Henry Sidgwick, Professor of Moral Philosophy, who was the first President of the S.P.R. for several years. They lived at Cambridge where they knew the Verralls, the Myers family, and others connected with the S.P.R. She had a very fine intellect and was a brilliant mathematician. She had worked with Lord Rayleigh, F.R.S., on the determination of the Ohm and was familiar with the scientific attitude of mind. Helped to found Newnham College of which she became second Principal in 1892. She was Hon. Secretary of the S.P.R. for many years from 1907, and remained on the Council till the end of her life at the age of ninety. Hers was a gentle, calm nature with extraordinary powers of concentration, and her keen mentality and remarkably well-balanced judgment was of great benefit to the S.P.R. in early days. After her husband's death she became President in 1908, and again, jointly with Sir Oliver Lodge, in 1932. She compiled the *Census of Hallucinations* published in 1894, and made many valuable contributions to *Proceedings*. See Alice Johnson's excellent paper on 'Mrs Sidgwick's Work in Psychical Research', in *Proceedings*, 44. During the last twenty years of her life she lived with her brother G.W.B. at Fishers Hill, sharing with him and J.G.P. their prolonged labours to interpret the enigma of the scripts. Died 1936.

THE COMMUNICATORS

The communicating group, as already stated, numbered seven according to the scripts, but in the 'Palm Sunday' Case only three are of great importance, namely, May Lyttelton (M.L.) who died in 1875; Frank Balfour (F.M.B.) who died in 1882; and Edmund Gurney (E.G.) who died in 1888, the friend of Myers, who helped to compile *Phantasms of the Living*. Of the others, Frederic Myers (F.W.H.M.), and Professor Henry Sidgwick (H.S.) also play a part, but a very minor part, in this Case. They were, as every student of psychical research knows, joint founders with Gurney of the S.P.R. Biographical notes of the last three follow here, while M.L. and F.M.B. are next dealt with in greater detail.

- (1) HENRY SIDGWICK [H.S.]. Born 1838, died 1900. Senior Classic and Fellow of Trinity, Cambridge, 1859. Associated with Myers and Gurney from 1872 onwards in systematic psychical research; one of the principal founders and first President of the S.P.R., 1882. Married Eleanor Mildred Balfour (eldest sister of A.J.B., G.W.B., and F.M.B.) in 1876, and together they continued their mutual interest in psychical research till his death. Seldom actually communicates, but his presence is inferred in the scripts.

- (2) **FREDERIC MYERS** [F.W.H.M.]. Born 1843, died 1901. Fellow and Classical lecturer 1865, Trinity College, Cambridge, where he lived most of his life. Inspector of Schools, 1872. Closely associated with Sidgwick and Gurney in systematic psychical research. He appears to be a very active member of the communicating group, directing a considerable part of the material of all the automatists concerned in it.
- (3) **EDMUND GURNEY** [E.G.]. Born 1847, died 1888. Educated at Trinity, Cambridge. His main interests were in music and in psychical research. He took a medical degree, 1880. He was one of the founders of the S.P.R. in 1882, and Hon. Secretary till his death. Principal author of *Phantasms of the Living*, 1886. A much loved friend of F.W.H.M. See Myers's obituary notice of him in *Fragments of Prose and Poetry*.

THE CHIEF 'COMMUNICATORS'

- (1) **MARY CATHERINE LYTTTELTON** [M.L. or The Palm Maiden]. Born 26 May, 1850, died on Palm Sunday, 21 March, 1875, known to her family as May. Daughter of the fourth Baron Lyttelton (Viscount Cobham). She was one of a large family; their home was Hagley Hall, in Worcestershire. She was a very vivid personality, beloved by all who came in contact with her; she delighted in music and played the piano very well. At the age of nearly twenty-five she died of typhus fever; her beautiful hair was cut off during her illness. A.J.B. was not exactly engaged to her, but it was very near that. The grief was great.*

She appears as a Communicator under the following symbols in the scripts :

- (1) The Palm Maiden, suggested by the day on which she died.
- (2) The lady with the candle, see her photograph which is the frontispiece.
- (3) The blossom of the may (or the hawthorn), because of her name and her birthday month (May).
- (4) Cockleshells or scallop shells, as these appear in the Lyttelton coat of arms, and are also alluded to in the nursery rhyme, 'Mary, Mary, quite contrary', which is an indirect reference to her first name Mary, and has in its concluding line, 'Cockleshells and silver bells'.
- (5) 'The Blessed Damozel', cf. Rossetti's poem.
- (6) Dante's 'Beatrice', and also allusions to emeralds, which link 'the emerald eyes' of Beatrice, and the 'emerald ring' with which M.L. was buried.

* E.M.S. Private notes on the 'Palm Sunday' Case, 1912.

- (7) The firework known as the Catherine Wheel because her second name Catherine suggests Saint Catherine of Alexandria who was martyred on a wheel, and to whom there are many allusions in the scripts.
- (8) The Moon is also an indirect symbol for M.L., and is associated in the scripts with another indirect symbol, namely, the Greek sign Sigma, which has several forms ; one is the letter M which stands for Mary, another stands in its more cursive form for a 'lock of hair', and a third C which stands for the name Catherine, and also has a symbolic association with the new moon.
(For an explanation of these assertions, see J.G.P.'s Notes on the meaning of Sigma. Appendix I.)
- (9) Another indirect symbol is Berenice, whose legend tells that she cut off her hair and dedicated it in a Temple for the safe return of her husband from the wars.

I will ask the reader to be patient and to take all this on trust. Elucidation will follow in the course of this paper.

- (2) FRANCIS MAITLAND BALFOUR [F.M.B.]. Born 1851, died 1882. Younger brother of A.J.B., known to his family as Frank. A brilliant embryologist ; his book *Comparative Embryology*, published 1885, is still a standard work on the subject. Cambridge University created for him at the age of twenty-nine a special Chair of Animal Morphology. As a youth he used to go dredging for marine specimens on the coast near Whittingehame, but his chief recreation was mountain climbing in Switzerland, and he met his death at only thirty-one years old by a fall on the Aiguille Blanche de Peuteret. He is indicated in the scripts by the following symbols, which may be said to have a direct association with him :

- (1) Francis of Assisi, or a brown monk.
- (2) Lycidas, cf. Milton's poem lamenting one who died early.
- (3) A broken column, because his work in scientific researches was suddenly cut off.
- (4) Drawings of a Fish, or allusions to fishes in the sea, because of his scientific work.
- (5) Ice and snow on mountain peaks, because of his death.
- (6) 'The dark young man.' This was Mrs Willett's special name for him, and probably refers to a dark, old-fashioned photograph of him which she once saw in E.M.S.'s bedroom.
There is also an indirect but important symbol applied to him in the context of the scripts, 'The Hand of the Master' ; and it is suggested that he occupies a special place in the 'communicating' group.

THE PERSON TO WHOM THE MESSAGES WERE DIRECTED

ARTHUR JAMES BALFOUR [A.J.B.]. First Earl of Balfour, Statesman and Philosopher, born 1848, died 1930; named Arthur after his godfather, the first Duke of Wellington (hero of the Battle of Waterloo). His family home was Whittingehame, in East Lothian, Scotland. When a young man (as already shown) he fell in love with Mary Catherine Lyttelton who died in 1875. He travelled around the world in 1876. Published *Defence of Philosophic Doubt*, 1879; *Foundations of Belief*, 1895, and other philosophical works. At this period he owned 4 Carlton Gardens, his London home, where he entertained a large circle of friends. He was naturally sociable and found people interesting; he was much loved. In the midst of active life he carried on sustained intellectual and creative thinking and writing. Besides his intense pleasure in the beauty of his East Lothian home he was devoted to music, one of his favourite occupations throughout his life being to listen to it.

He entered politics in 1874, his uncle Robert, third Marquess of Salisbury, being at that time Prime Minister of the Conservative Government; and in 1887 he became Chief Secretary for Ireland; Leader of the House of Commons 1891-2, and again 1895-1905; Prime Minister 1902-5, then leader of the Opposition 1905-11. From that date till the First World War broke out in 1914 he was in comparative retirement, and it is during these years that circumstances may be said to have been favourable for the emergence of the Willett mediumistic phenomena which largely compose the 'Palm Sunday' Case.

During the war, he was First Lord of the Admiralty, 1915-16; Secretary of State for Foreign Affairs 1916-19; Lord President of the Council 1919-22; and again from 1925 till shortly before he died.

He was alluded to in the scripts by means of certain symbols. Direct symbols which apply to him are as follows:

- (1) A faithful knight.
- (2) A pilgrim or travelling palmer, cf. Sir Walter Raleigh's poem 'His Pilgrimage'.
- (3) 'King Arthur' of Tennyson's *Idylls of the King*. This includes references to the 'Coming of Arthur', the 'Passing of Arthur', and to 'Excalibur' the sword of King Arthur.
- (4) He is also referred to indirectly by quotations from Tennyson's *Ode on the Death of the Duke of Wellington* (his godfather after whom he was named). This is an implicit allusion to 'Arthur'.
- (5) Also by drawings or allusions to a Palm Tree, this being the crest of the Balfour coat of arms; and a Thistle which is a reference to Scotland.

Other symbols which denote a *link* between A.J.B. and M.L.

are the *Palm* (i.e., drawings of a leaf or branch of palm), because a Palm Tree is the crest of the Balfour family, and also because the Palm branch is symbolic of Palm Sunday, the day on which M.L. died. *Cockleshells* or scallop shells, because these figure in the coat of arms of the Lyttelton family, and were also carried by pilgrims to the Holy Land, and so are symbolic of 'the pilgrim', that is to say, A.J.B. The coats of arms of the two families are reproduced at the beginning, and in the Appendix (2) the reader will find Sir Walter Raleigh's poem *His Pilgrimage* of which much is made in the scripts. Other important links are found in references to Dante and Beatrice, and other lovers in literature who were parted by death but held the hope of eventual reunion.

The reader by now may be asking, why all this secrecy and why the necessity for symbolism?

The investigators declared that it was clear to them from the study of the scripts that the 'communicators' preferred that the automatists should not know either the story that was being referred to, or who the characters in it were, and especially should not perceive who the intended recipient of the message was; in fact the communicators frequently stated that this was their desire, and to use symbols was the only way to ensure it. I regret that it is impossible here to go into the long history of how it was that the interpreters arrived at the identification of the particular symbols with the persons concerned: the reader will have to take it on trust.

It would also appear that the 'communicators' were in no hurry to provide the requisite clues to the interpreters until there was the close prospect of attracting the attention of A.J.B. himself. As will become clear in the unfolding of this Case the suitable opportunity does not seem to have presented itself before 1912, by which time Mrs Willett had fully developed her mediumship and was in touch with members of A.J.B.'s family. What seems to have been intended for the first ten years was to get through as much material as possible which would constitute 'good evidence', i.e., material of a sort that would be extremely unlikely to have been within the conscious knowledge of any, or all of the automatists, and also which, even if it had been, could later be shown to have had a purpose of which the automatists obviously knew nothing.

A further question must now be answered. Granted that the automatists knew nothing consciously of the 'Palm Sunday' Story, how much did the *interpreters* know of it? The only two who knew all the facts (except one fact, i.e., *about the cutting off of M.L.'s hair*) were G.W.B. and E.M.S. They knew that a deep attachment had existed between their elder brother A.J.B. and M.L., and that she had died on Palm Sunday, 1875; that their Mother's emerald ring had been buried with

her ; that a photograph representing her carrying a lighted candle stood in E.M.S.'s bedroom at Fishers Hill ; and that another brother, F.M.B., had been killed by a fall in the Alps in 1882. But these things had happened so long ago that they had fallen out of daily speech or thought, and by 1912 when the first clue fell into their hands even the one-time yearly visit of A.J.B. to the home of M.L.'s sister every Palm Sunday had very occasionally been omitted by pressure of business or political affairs. E.M.S. herself did not recollect ever having been told about M.L.'s beautiful hair being preserved in the silver box, and though she was undoubtedly the only person with whom A.J.B. was sufficiently intimate to have told her there is no evidence to show that he ever did. It was not until 1916 that the interpreters discovered the story of the 'Hair in a Casket'. Then it transpired that G.W.B.'s wife, B.B., had once been shown it privately by M.L.'s sister, Lavinia Talbot, on the occasion of a visit not long after her marriage to G.W.B. but B.B. does not seem to have mentioned it to her husband ; she assumed that he knew about it * but he always affirmed that he had no knowledge of it whatever, or if he had ever heard of it he must have completely forgotten it.

J.G.P. knew that there had been an early love affair between A.J.B. and a girl who had died young, but what the circumstances were, and further facts concerning it, he knew nothing at all. He knew about the death of G.W.B.'s favourite brother, F.M.B., and that the sorrow had been profound and lasting.

A.J. knew all about F.M.B. for she had been his pupil and after his death carried on his work at the Cambridge Laboratory ; she *may* have heard of A.J.B.'s early love affair, but by the date when she became E.M.S.'s Secretary for dealing with the *Census of Hallucinations*, 1894, and gradually came to know the Balfour family better, this news was nearly twenty years old.

O.J.L. was an old friend of the Talbot family ; he certainly knew of the love story and of the circumstances of M.L.'s death, but on his own testimony he knew nothing of an intimate sort, nothing about the emerald ring or the silver box made for the hair. He was aware that A.J.B. often stayed with the Talbots at Farnham Palace for Palm Sunday weekends, and may have easily guessed that this would be in the nature of a commemoration of some sort.

Of the two families concerned, the Lytteltons may be considered to have known *all* the facts. The tragedy of M.L.'s death had been a powerful blow to them, and Lavinia Talbot was one of those warm-hearted talkative people who would almost certainly have told her nearest and dearest friends about the making of the silver box. But that was all long ago, and another generation had grown up by 1912 whose

* So she told the writer years later. See p. 210, Part IV.

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thoughts would be concerned with other events; and latterly the box was put away so safely that for a period it was lost, and so was no doubt out of mind. However that may be, I think there can be no doubt that many more persons knew the story on the Lyttelton side than on the Balfour side, and this must be taken into account.

PART II
THE 'PALM SUNDAY' SERIES OF WILLETT
SCRIPTS AND TRANCES

1912-1930

(1) *All in 1912*

Now, by the spring of 1912, the stage was set. The symbols and topics in the scripts about which we have already heard had been appearing since 1901; the investigators could clearly perceive that *something* was being aimed at, though they had as yet only vague ideas as to the meaning: but now Mrs Willett, a first-rate trance medium whose work like the others was entirely private, had joined the group.

A.J.B., the intended recipient of the message, was at this time sixty-four years old, and was enjoying a spell of comparative leisure which was not broken until the First World War started in August 1914. He had resigned the leadership of the Conservative Party in 1911, and was living partly in London, partly at Whittingehame, writing and thinking. The University of Glasgow had invited him to give the Gifford Lectures during the winters of 1913 and 1914, and he was engaged in preparing these during the previous months. 'What pleases me most is to write something quietly by myself,' he would say. Quiet periods were always necessary to him. Generally occupied intellectually on something or other—lectures, an article, a book—there were long hours when his thoughts ranged far and wide. In talking with him one realized that he had thought deeply on *every* really important subject.

The question will no doubt be asked, why did the 'Communicators' wait so long? Thirty-seven years had passed since M.L. had died, and thirty since F.M.B. was killed in the Alps.

It would appear that *only now* were the requisite conditions just right. First, a group of departed spirits had gathered in the other world—whether they are what they claim to be does not concern us so much at this point. The fact is that the scripts exist. There were M.L. and F.M.B. who died young; there was Edmund Gurney (E.G.), and Frederic Myers (F.W.H.M.), who were already experienced sitters and knew the problems of communication; there was Professor Henry Sidgwick (H.S.), whose deep feeling for Truth was well known; and others whose names do not concern us in this Case.

Secondly, a group of automatists had collected, quite involuntarily, who could act as message receivers and transmitters, without bias or the necessity of earning a livelihood by doing so.

Thirdly, there was a group of investigators in this world who kept the records and scripts, and endeavoured to interpret the messages without having any preconceived idea of what was being aimed at. In this group there was Mrs Sidgwick (E.M.S.) with her dispassionate and judicious mind ; Sir Oliver Lodge (O.J.L.) with his trained mentality and human sympathy ; Mr Gerald Balfour (G.W.B.) with his great knowledge of the classics, and his metaphysical bent ; Miss Alice Johnson (A.J.) with her remarkable powers of clear and critical thought ; and Mr J. G. Piddington (J.G.P.) with his meticulous accuracy and enormous industry, on whom the chief burden of verifying the references devolved. Three such unique groups must be a very rare event for which a lifetime would not have been too long to wait.

In a private note written in 1912 by E.M.S. and G.W.B. the following facts are stated :

'On Palm Sunday 1875 Mary Catherine (May) Lyttelton died. . . . On every Palm Sunday since, or nearly every one, A.J.B. has spent at least part of the day with her sister, Lavinia, wife of Edward Talbot, the (present) Bishop of Winchester. He stayed with them at Farnham on Palm Sunday 1912. (At the time of M.L.'s death the Talbots lived at Oxford, he being the Warden of Keble College.)

'It may be worth noting that A.J.B. on his way to Farnham lunched at Fishers Hill on the Saturday (30 March, 1912). G.W.B. and E.M.S. were there, and he met J.G.P. at golf afterwards. His meeting thus three members of the group may have helped in the production of the following script (WILLETT 289). Mrs Willett herself was staying in Eastbourne.

'The references to Palm Sunday, to graves of long ago, to a sister's death, to a Bishop, to a community of sympathy, to the Communion of Saints, the "Blessed Damozel", a dead maiden ; to Arthur, Mary, as well as other references, such as, to "Arthur" by means of quotations from the *Ode on the Death of the Duke of Wellington* (which are peculiarly appropriate as A.J.B. was his godchild), and to "King Arthur" (in Tennyson's *Idylls of the King*), leave no doubt that the scripts and trances represent appropriately a message from M.L. to A.J.B., and there is very little that is irrelevant to the circumstances.

'In the course of a long conversation on various matters with Mrs Willett on Saturday, April 13th, G.W.B. turned the talk on A.J.B. without exciting any suspicion in Mrs Willett's mind that her scripts of March 31st and April 4th had any reference to him. As a result, G.W.B. is satisfied that she had no normally conscious knowledge of the circumstances alluded to ; there is of course a possibility that she once knew and still retains a subconscious memory of them, but it seems very unlikely that she should ever have connected them with Palm Sunday.

'In the *Daily Mail* of Saturday, March 30th, there was a small paragraph at the bottom of the principal page which ran as follows: "Mr A. J. Balfour is expected to arrive at Farnham Castle to-day on a week-end visit to the Bishop of Winchester and Mrs Talbot." In reply to questions as to what newspapers she had seen during the weekend, Mrs Willett informed us that she had glanced over the *Daily Mail* of March 30th. It is therefore possible that this paragraph may have caught her eye.'

Sir Oliver Lodge who knew the Talbots well was asked if he had ever said anything to Mrs Willett on the above subject, and he sent the following letter:

Mariemont, Edgbaston.

21 July 1912.

'So far as I recollect, I have never discussed A.J.B. or his affairs with Mrs Willett. I have been for a long time aware that there had been a romance in his life cut short by death, and I know that the Talbots and Palm Sunday were connected with it. I have regarded it with sympathy as a sacred memory, and I feel sure that I have never spoken on the subject to Mrs Willett, though it is true that she is the kind of person to whom one might speak on matters of that sort without indiscretion or offence.'

(Sgd.) OLIVER LODGE.

(It may safely be assumed that at that time none of the investigators, and none of the automatists, knew about M.L.'s *hair* being preserved in the silver box in her sister's keeping: if O.J.L. had known of this he would undoubtedly have mentioned it in the above letter, for he was a perfectly honest and disinterested person.)

E.M.S.'s note (written in 1912) continues:

'Mrs Willett's knowledge of A.J.B. is slight. She has met him several times in social gatherings, and twice personally for a very short time at Fishers Hill. The date of the second meeting was November 11th, 1911, only a few days after his resignation from the leadership of the Conservative Party. She had had a curious "experience" concerning him a day or two before, and it is possible that a passage in the trance-script of May 13th 1912 (p. 124 following) (Willett 296) may have some relation to this experience. An account of it by G.W.B.'s wife, Lady Betty Balfour (B.B.), to whom she recounted it, now follows:

STATEMENT BY B.B.

Fishers Hill, Woking

June 11th, 1912.

'Mrs W. arrived at Fishers Hill on Saturday, 11th November. A.J.B. had been with us since his resignation a day or two before. He left in his motor a few minutes after Mrs W. had arrived and they met

for a few moments in the hall. When he had gone, Mrs W. told me she had had a most curious dream about him the night before his resignation had appeared in the morning papers, that is to say, the night of the day on which he had announced his retirement in a speech in the City. She went into her nursery, before she saw the morning paper, and said to her nurse that she had had a strange dream about Mr Balfour. The nurse thought she meant Mr Gerald Balfour, but she explained she meant Mr Arthur. She had dreamt that she had seen him standing before her in a frock coat, and this costume struck her as peculiar. He did not speak to her but looked her full in the face, and she looked at him so long and so intently that she felt she had seen right through into his soul, and henceforth knew him thoroughly. My recollection is that in telling us this she made some observation to the effect that she would never be shy of A.J.B. again, because now she knew him. . . .'

(Sgd.) BETTY BALFOUR

NOTE ADDED BY G.W.B., *July 31st 1912*

'During this month I paid a visit to Mrs Willett at her country house, and on the 6th I had a sitting with her which was mainly occupied with references to the M.L. story. A day or two after this sitting I led the conversation on to A.J.B., and ultimately asked Mrs W. point-blank whether she had ever heard of any romance connected with his early life; she paused for a moment and then said quite simply and confidently, "No, never." She is still I believe quite ignorant that A.J.B. has been referred to (by means of symbols) in her ordinary script, and I have always been careful to withhold from her the substance of her trance scripts and trance speech.'

(Sgd.) G.W.B.

NOTE BY THE COMPILER OF THIS CASE

In the notes or references which follow the scripts are taken at their face value and, for the sake of simplicity, the apparent 'communicators' are assumed to be those persons whom the investigators came to believe they were.

The following are the first scripts:

WILLETT 289.

31 March, 1912.

SCRIPT (*Written on Palm Sunday*)

Gurney (1) it is a new strand I want to grasp to-day—there are many threads—let the thoughts flit idly—remember the mountain

(1) Gurney—E.G., in this case Control of Mrs Willett.

(Script continued)

spring it bubbles up without effort and its waters are the sweetest.

Effortless meditation, that will help me best, the message is not for you and is not from me : through me it comes but I am only a channel, and you likewise are only a channel.

Begin now—Day—the day it is to which an allusion is wanted—not the date but the day—It moves according to the seasons—according to the Moon—but it is the day, that is full of meaning (2) the Entry—say that—amid the throng (3) who sang, how fickle is the mob—the stainless years—what is the quotation—beneath the sky (4) *Memento mori*—Pass on—yes, say that Oh memory, cast down thy wreathed shell (5) the graves of long ago. It is an old story yet ever new. We watched her breathing as she slept (6) but what is the poem where Rossetti speaks of the death of his sister (7) Is it Xmas Eve? Churches Festivals (8) that has meaning—the Church and the State—that is obscure but go on—Feed my sheep—the Shepherd's crook—there is a link there (9)

A community of thought links some to-day, a community of sympathy (10) But not alone on your side—Other and greater is the flow, here— I believe in the

Communion of Saints

Blessed are the pure in heart—

Be thou faithful unto death—

It is known, faith on both sides

Star bedecked the head—the broidered robe—the stars singing in their spheres.

You have made a mistake about the robe, but never mind—I want a simple sentence known to you and you will not write it. The love that waits beyond Death

Say that—try again—she looked long, gazing, gazing—piercing the

(2) i.e., Palm Sunday.

(3) i.e., The Entry into Jerusalem.

(4) See Tennyson, *In Memoriam*, LII.

(5) Oscar Wilde, *The Burden of Itys*.

(6) Hood, *The Deathbed*.

(7) Rossetti, *My Sister's Sleep*.

(8) The Rossetti poem suggests Xmas Eve, and so leads on to 'Churches Festivals'; Palm Sunday of course is the one wanted.

(9) 'The Shepherd's Crook', or pastoral staff is the symbol of a bishop—here is a reference to Bishop Talbot, brother-in-law of M.L. Mention of the 'Church and State' suggests the Talbots and A.J.B. united in thought on this day.

(10) The friends and relations of M.L. are meant.

(Script continued)

distance with eager eyes, that is better (11) the plighted troth—
roses for a maiden dead (12) say that try again Gurney—let the
pencil move freely—Help—there is one who asks your help—try
again.

this is he was great by land as thou by sea—that has a meaning (13)

She is trying to speak—will anyone hear—will anybody hear—
not distant—not set in other spheres—but near—nearer than
hands and feet—speak for she hears, and spirit with spirit can
meet (14).

The long silence that yet has meant no sundering—the sharp-
ness of the pang has been overlaid with many many other things,
rolled round with rocks (15) My love involves the love before—I
shall not lose thee though I die—say that (16)

You are tired—but there is meaning in what I say—the little
bark that puts forth upon the waters—the dark waters of interpre-
tation bearing a message—One waits beside the shore to know its
fate (17)

The Days of Memories, and the Memories of Days—Unbend the
bow—You are wandering—enough now—Gurney—say it for me—
this—stretch forth thy hand—Damsel, I say unto thee arise (18)
the spirit broke the bonds—soared and yet hovers—Farewell.

E (19)

(11) Allusions to *The Blessed Damozel*, D. G. Rossetti's poem.

(12) Shelley, *Remembrance*.

(13) Tennyson's *Ode to the Duke of Wellington*. The Christian name
of Wellington was *Arthur*, and A.J.B. being his godson was called
after him: it is an implicit allusion to A.J.B.

(14) Tennyson, *The Higher Pantheism*.

(15) Wordsworth, *A Slumber did my Spirit Seal*.

(16) Tennyson, *In Memoriam*.

(17) M.L. herself, waits to know if her message will be understood and
reach its destination.

(18) Mark V. 41.

(19) E=Edmund Gurney, who generally controls Mrs Willett's
scripts of this date.

Further Note.

The modern reader who may not know his Tennyson or Rossetti as
well as those who grew up in the last century will find those poems
most frequently quoted or alluded to in the scripts given in the
Appendix.

Four days later the subject is resumed.

WILLETT 290.

4 April, 1912.

Maunday Thursday

SCRIPT :

Gurney—let me write—I want to continue the same strand—let me write freely

Withdrawal from the multitudinous activities of daily life—the stilling of the hum, and the return into the inner silence where Memory lives—Remember the words, He withdrew into a high mountain to pray—Meditation—say that—Come ye apart (1)

Fealty—say that—Fealty—Foy et Roi—the old device blazoned. (2)

Well, go on—tomorrow will be Friday (3) but it is not of tomorrow I speak—The Sabbath calm—Sabbatical—Crystal River that flows forth, the Redeemed who chant, these are they who came out of great tribulation (4)

Again Dante's dream—the most perfect lady—it must needs be that she die (5).

But the meeting again upon the mountain—the mountain that rises—(6) In her hands were flowers—blossoms—I want to write of flowers, they have a special meaning

White blossoms for purity—Green leaves for hope—The spring—yes, springtide it was, in the spring when the life of all is renewed—

Not so the life of the sons of men—that is Horace's idea again (7) but the recent data should rewrite all that, they seem to fade in appearance only—

Then when I last looked on her—on it—her face was still—as

(1) This refers to the Palm Sunday time each year when A.J.B. joined the Talbots in retirement and in memory of M.L.

(2) See the coat of arms of the Lyttelton family (at beginning) cf. also H.V. 41. 'Foi et roi—that is the motto.'

(3) 'Good Friday' fell on 5 April, 1912.

(4) Revelations xxii and vii respectively.

(5) Rossetti's translation of the *Vita Nuova*.

(6) i.e. the mount of Purgatory. As appears in many scripts, 'in her hands were flowers' suggests Persephone, another personage symbolic of M.L., who, as appears later on, is mentioned in other scripts.

(7) One of the Odes of Horace [Horace, *Carm.* IV, 7, 13, 16] is referred to of which the point is that the renewing Spring of Nature is contrasted with man's one spring of youth.

(Script continued)

one on Earth but passed all earthly ill—last sigh and dead already all that in her could die—that was said of another (8)

Fold the hands in sleep—We commit this body to the earth (9) no not quite right—the limbs in the churchyard sod (10) no, in the quiet earth's breast—the soul at home with God—Rosa mystica—Domus proximi prosc (*illegible*) Ecclesia—(11) Go on the Church—well why do you stop? Oh come and mourn with me awhile—(12) a tender sorrow perfumed with many memories—the sharpness gone—the truer, yes go on the higher, way reached—Spirit soaring—I had not dreamed when by thy side that thou couldst mortal be (13) Beloved of the Gods—say that—the Court of Death—Warrior and Maiden—Thrall and King, each to the Court must go (14)

Set the books aside and the pleasant ways of love—desert—leave the Earth's pleasant way, and fare you forth for one calleth thee. Love's not time's fool (15)

He was sorrowful—who? He who had great possessions—(16) Well, live out the life in its fullness keeping yet the talisman—the Perfect Knight—yes, say that—Knighthood and the days of chivalry—they sallied forth to do justice and rescue the oppressed—Sworn to all honour of noble womanhood (17) Albert the Good (18) what has that to do with it? Another thread—the tomb—the grave—well go on—the Blossoms of faithfulness—something

(8) Incorrect quotation from one of the poems of F. W. H. Myers, *Fragments of Prose and Poetry*.

(9) Burial Service in Prayer Book.

(10) Kingsley, *Oh, that we Two were Maying*.

(11) 'A house near a church' must refer to Hagley—it is an unusual proximity, and Hagley Hall and Church are very close alongside each other.

(12) Hymns Ancient and Modern.

(13) C. Wolfe, *To Mary*.

(14) Watts's picture '*The Court of Death*' has for its chief figures a Warrior and a Maiden.

(15) Shakespeare, *Sonnet 116*.

(16) Is this a reference to A.J.B.? It is true that he had great possessions, in more senses than one, but the reason of his sorrowfulness was not that of the young man in the Gospel story.

(17) Tennyson's *Guinevere*.

(18) *Idylls of the King*: the *Dedication* which is addressed to the Prince Consort, who is compared to 'King Arthur'.

(Script continued)

about that—Sing no sad songs for me—(19) there the body of Helen Adair and there the Heart of—I shall love no more, no more till Helen Adair comes back to me (20) You have it not right—The maidens who praise the companions of Mary (21) Ave—say that—there is a Sonnet I want to allude to—I said, is it Death and the answer was nay it is love—now reverse that—reverse it, I say (22) Well farewell, E.G.

(19) Christina Rossetti's poems.

(20) Tennyson, *Edward Gray*.

(21) *The Blessed Damozel*, Rossetti. 'Mary . . . with her five hand-maidens.' 'Ave' suggests Hail Mary—perhaps pointing to the name Mary.

(22) E. B. Browning, *Sonnets from the Portuguese*. When reversed, it suggests the idea of love being realized at the moment of death. [See WILLETT 292. (next script) Note on p. 117.]

Mrs Willett was now staying at Fishers Hill, where G.W.B. lived.

WILLETT 291 & 292.

14 April, 1912.

(G.W.B. recording)

EXTRACT FROM SCRIPT PRECEDING TRANCE:

. . . I want to say the scripts had meaning and I want to say more about that, but do not question me—

A for ARTIST

ART (1)

(Here follows Trance. Mrs W. speaking) :

Oh, I see—Yes, I will—

She's quite young (*laughs*) what amazing fashions!

Oh, don't look so sad!

She says, It was for him, it was for him.

She says Not for them, it was for him (2)

She isn't speaking to me, but I can hear those words, and they belong to her. She is such a curious looking figure—her hair done—she's very attractive—gentle—

(1) Attempt at the name Arthur? A.J.B.'s younger sister Alice often called him 'Artie'.

(2) The Palm Maiden refers to the message of the last script (WILLETT 290), meant for A.J.B.

(Script continued)

looking Oh, (*sighs*) Edmund says, the Lily and the Wheel—round and round like fireworks—(3)

Hist! something about the dogs being fed. Hist, said Kate, 'tis only the boy carolling as he gives the hounds their messes! (4)

Do you know the dark young man? (5)

He says to me, Try Siena.

And he says, A variant of the Wheel, but not a Highland Mary (6)

There was a bridge over the river—oh, something about a very big house and the trees stretching away, (7)

He says, there's a poem called *The Sisters*. He says, he doesn't care about the poem, it's the title he wants (8)

- (3) Edmund Gurney gives the symbols of M.L. 'Lily'—for *Mary* and 'Wheel' for Catherine—her two Christian names. Refer to p. 102 for symbols discovered to relate to her.
- (4) From Browning, *Pippa Passes*. (Kate = Catherine of Cornaro, the Queen.) Probably this is an attempt to suggest the name *Catherine*.
- (5) 'the dark young man' = F.M.B.
- (6) These sentences are somewhat obscure. The name Catherine is still being aimed at, and there has been a reference to a 'Catherine Wheel' in 'fireworks' (see Note (3)). St Catherine of Alexandria, whose symbol is a wheel, perished in early youth. St Catherine of *Siena*, though her name is the same, died at a great age: but by the words 'a variant of the Wheel', the communicator may wish to indicate that he is not confusing the two, for the latter was 'not a Highland Mary'—i.e. did not die young.* The old song of 'Highland Mary' is appropriate to M.L.'s case. The verse runs:

But O! fell Death's untimely frost,
That nipt my bud sae early!
Now green's the sod and cauld's the clay
That wraps my Highland Mary.

- (7) Is this Hagley Hall? But there is no 'bridge over the river'—perhaps Whittingehame is meant.
- (8) There are two poems by Tennyson called *The Sisters*, but I suspect that what F.M.B. wants is an allusion to 'the sisters', i.e., May Lyttelton and Lavinia Talbot.

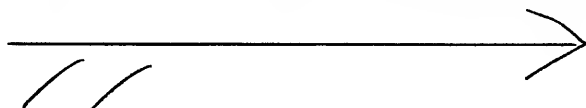
* Thus the name Mary is also being aimed at, but *this* Mary is English—not Highland.

(Script continued)

The flowers and the grave, was that understood? (9)

G.W.B. (*We believe we understand the scripts.*)

[*Mrs Willett then took the block and pencil and drew as follows:*]



PASS ON (10)

(*Mrs Willett then said:*)

She seems to draw something like that—that's the girl in the odd clothes. She looks very pale.

It's all very confused. Somebody wants to say something to somebody—Seated upon a—(pause) Edmund says You donkey! and then they all laughed (11)

And Henry said, the day of small things, but Nora will see the point (12)

Henry says he's glad when Nora and the mother are together (13)

What has Petrarch got to do with it? (14)

He says, If Piddington (15) wants a severe mental exercise, let him find that which connects the ass and the poet (16)

- (9) These were previous references to M.L.'s grave in Hagley Churchyard, in the scripts of other automatists.
- (10) The drawing is meant for an arrow, though the tail feathers are out of place. 'Pass on' may mean 'pass on to Arthur' (i.e., A.J.B.): this is a suggestion by G.W.B.
- (11) Reference to Palm Sunday, and the entry into Jerusalem—Christ seated upon an ass.
- (12) Henry = Henry Sidgwick. Nora = E.M.S. There is probably intended a pun in 'the day of *small* things' on the name of Lyttelton.
- (13) 'the mother' = the mother of Daphne, Mrs Willett herself.
- (14) This may refer to Petrarch's love for Laura, cut off by death at twenty-four years old, immortalized in his Sonnets.
- (15) J.G.P.—one of the investigators, and interpreters of the scripts, is meant. He subsequently discovered that here in note (16) there is a double reference between '*the ass*', i.e. Palm Sunday and the Entry into Jerusalem ('riding upon an ass'); and the 'Poet', i.e. Petrarch. Now Petrarch first saw Laura on 6 April, 1327, and

(Script continued)

And another poet:

Three Queens, from them rose

A cry which shivered to the tingling stars (17)

She never fully realized until she got here, across the
Sands of Dee (18)

All that's bright must fade.

Something—although it fade and die that night,
it was the plant and child of light. (19)

Romance—Then came a wind—Death

(Mrs Willett sighs) The sad girl is gone. They tried to
comfort her.

G.W.B. (Do you want any message sent anywhere?)

It has been sent—Give it him. Oh, she sees him through
her—And that's why she cries, because the picture is so
dim (20)

(Mrs W. laughs.)

You're a very mysterious person—but I like you, though
I don't know who you are—I can feel him touching me all

Palm Sunday in 1327 fell on 5 April. Laura died on 6 April, 1348, twenty-one years later; thus that day (6 April) must have been an important one in the poet's life; and as in 1348 Palm Sunday fell on 13 April, another close date, it is very likely that the Church Feast and the loss of his love were connected in his memories.

- (17) Tennyson's *Morte d'Arthur*, reference to the death of King Arthur (implicit allusion to A.J.B.).

The Three Queens, from other scripts, appear to represent the three ladies of the group in the Other World, one is Annie Marshall ('Phyllis'); Laura Lyttelton (M.L.'s sister-in-law) seems to be the second; M.L. was the third.

- (18) Charles Kingsley, 'Oh Mary, go and call the cattle home across the sands of Dee.' (See note on p. 120 further on, for explanation.)

- (19) Ben Jonson, 'It is not growing like a tree.'

- (20) M.L. only sees A.J.B. through Mrs Willett, so these words suggest: she has no direct contact with him, nor he with her. Is this a reference to the dream experience Mrs W. had (see p. 111) of looking at A.J.B. and of 'seeing through into his soul'?

Mrs Willett seems to have had an impression of the inner sadness in M.L.'s personality which others had observed during her lifetime.

(Script continued)

down my arm and on my face—He's so near, and never
will tell me his name (21)

Gone!

Waking stage:

What a lot of books!! (pause) I've seen a picture of a very
old-fashioned girl—flounces and odd sleeves—

Not a crinoline (22) (pause) That's all I can remember
(long pause)

I saw someone who was unhappy—She wanted to know
something and I couldn't tell her—

(21) The mysterious person is F.M.B. again—'The dark, or the dim,
young man.'

(22) 'Not a crinoline' distinguishes the Palm Maiden from the
Balfours' mother, Blanche Balfour, who was of crinoline date.

We will now consider some notes by G.W.B. on the foregoing trances.

G.W.B. notes

'Gentle-looking' (p. 116) would not have been a characteristic description of M.L. in life. It is curious, however, that Mrs Willett, when afterwards describing her impressions of the persons represented in the photographs in E.M.S.'s room, used the phrase 'gracious rather than gentle', which would have been more true.

With regard to the curious assertion—'She never really knew until she got here—across the sands of Dee.'

In his notes, G.W.B. asks: 'Does this mean that M.L. did not realize until she was dying, or even after she had died, that she loved A.J.B.?' G.W.B. could not at that date answer this question but he points out that in a script written by another automatist (HOLLAND 234, 19 May, 1909) the same idea appears to be suggested. This script has:

'The music of the moon

Sleeps in the plain eggs of the nightingale.'

This is a reference to Tennyson's *Aylmer's Field*; the context reveals the point:

'... Sketches rude and faint

But where a passion, yet unborn perhaps,

Lay hidden as the music of the moon

Sleeps in the plain eggs of the nightingale.'

Many years later, the little notebook written by Lavinia made it clear to G.W.B. that M.L., just at the very time when her illness started, had indeed begun to reciprocate A.J.B.'s feelings. A.J.B.'s own family had had no knowledge of this fact.

There is also in the 'Sands of Dee' an implicit allusion to the topic of M.L.'s 'Hair' in the words of the last verse :

'Oh! is it weed or fish or floating hair,
A tress of golden hair,
A drowned maiden's hair
Above the nets at sea?'

That this verse is significant is borne out by another script (H.V. 453) which has 'The Sands of Dee—the flowing tide—Golden hair.'

A.J.B. was in London at the time of the preceding trance, and his sister, E.M.S., went there to see him and deliver the Message. When she told me (the writer) years afterwards that she had done this I was profoundly interested, and asked if it were not a very moving occasion? She replied, 'I can't remember anything about it, except that I told him the facts.'

She had an extremely literal mind, not easily influenced by emotion, and it was clear that to her and to G.W.B. on this occasion, as on many subsequent occasions, the chief interest lay in the value of the evidence which the Willett phenomena afforded them. But G.W.B. told me that his brother was incredulous; that he exclaimed, when reminded of M.L.'s friendship and death, 'But all that happened nearly forty years ago!'

It was true that much had happened in his life to overlay the original grief, but the memory had not by any means died. G.W.B. believed he was more deeply moved than he allowed himself to appear. From his letters we know that he did not need to be convinced of survival, and it must be remembered that he was naturally reticent: he would dread to have the ancient sorrow reawakened. Besides, the situation was a delicate one: there had not even been any definite declaration between these lovers: and yet there are persistent assertions in the scripts, supported by the later Willett trances, that the development of this love affair had taken place *below the threshold* of consciousness, so that she is represented as never having 'realized until she got here', (i.e., to the next world), and he is represented as spiritually faithful, always being in touch with her, although consciously he appears to have been completely unaware of it.

In a *Further Note* [privately printed 1926] on 'how far and in what sense the Faithful Knight and the Palm Maiden were represented in the Scripts as being in touch with one another', G.W.B. writes:

'... We have to recognize, at the outset, that the Knight has never, so far as he is aware, been conscious of the "presence" of the Maiden, or of any kind of personal communion with her. The scripts frankly admit

this. At the same time they clearly imply and even affirm that communication does take place between the lovers in certain conditions, namely, in dreams, and in the 'silence of the sleep-time', and perhaps also in moments of 'recueillement' or abstraction from the outward things of sense. It is open to us to suppose either that this intercourse is entirely subliminal and subconscious so far as A.J.B. is concerned, or that it is realized at the time by his supraliminal consciousness also, though afterwards clean forgotten. What is sure is that no trace of any experience of the kind remains in his waking memory, and we have to take the fact of dream-communion on trust. This is of course equally true of statements concerning the Maiden (M.L.), some of which are not quite easy to reconcile with one another. In addition to the reciprocal communion in dreams, etc., already spoken of, M.L. (the Palm Maiden) appears to be in one-sided touch with A.J.B. (the Faithful Knight), both (a) directly, and (b) indirectly, through Mrs Willett as a medium. It is here that the apparent contradiction presents itself. On the one hand we are given to understand that she attends him as an unseen companion, that she is spiritually near him—'nearer than hands or feet'—that her eyes are open though his are holden. On the other hand it is quite clearly stated, in certain passages, that she sees him only 'through' the automatist, and it would seem that even for this to be possible the automatist herself must be brought into close contact with the Knight.

'It is permissible to conjecture that a solution of the problem is to be found in the distinction between the subliminal and the supraliminal consciousness—that the subliminal self of the Knight may always be open to the Maiden, but that she cannot get even into one-sided touch with his *normal* self except through the mediumship of some person still in the body. . . .'

On 12 May, 1912, G.W.B. and E.M.S. decided to let Mrs Willett see a photograph of M.L.

NOTE by E.M.S. on 12 May, 1912, at Cambridge.

'I took Mrs Willett to my bedroom this afternoon, May 12th, 1912, ostensibly to see the beech tree outside the window, but really to see whether she would notice the two photographs I have of M.L. Of course, I tried to avoid giving any indication of my interest in her view of these. I think it was before she had said anything about any picture, that to draw her to the mantelpiece I pointed out the photograph standing in the middle of it of little Violet Strutt. She looked at the photograph of Mr Gurney next it, and knew it at once, though it is not *her* idea of him, and from this she passed to the next which was M.L.

'She was puzzled by this, which reminded her of someone she knew, though she could not remember of whom. Possibly, she thought, it

might be reminiscent of old photographs of her mother, or aunts : she would get her mother, she said, to look out one and see.

'It became evident, however, that the seeming recognition was much more definite than that. I think it was I who drew her attention to the larger photograph of the same person on the wall. This is the one with the candle. She looked at this attentively, but said it was not so like the person she seemed to have seen as the other—the face looked too broad—it was more like, if she covered up the cheek to her right.* Also the face recalled had a sad expression like the photograph on the mantel-piece. This is full face. She referred to the dress, and said it almost looked as if there were a crinoline ; and spoke of the hair, indicating its arrangement as peculiar.

'She returned to both photographs more than once. I told her it was a Miss Lyttelton (nothing more), but that gave her no clue apparently.

'It seemed to me that her recognition became more and more vivid, and finally she said that it gave her a very odd feeling to look at these photographs, almost made her giddy, or dizzy.

'In the meantime she had looked at other pictures in the room, but the only ones she dwelt on were those of Edmund Gurney, M.L., and F.M.B. Of the latter she had the feeling of having seen the person represented, but did not think the likeness very good, the nose did not seem quite right. This is sound criticism. I said the photograph was of a brother.†

'I suppose the recognition of the photograph of F.M.B. might have been only that it represented the same person as 'dark young man' in the dining-room : for Mrs Willett was struck with this photograph in the dining-room the last time she stayed here (at Cambridge) in January, 1912, having then the feeling of recognition about it. There are also a bust and a photograph of F.M.B. at Fishers Hill, which must have come under her eye though perhaps not consciously. But she certainly gave me the feeling of really recognizing M.L., and I do not see what that can have been based on. She had to the best of my belief never been in my bedroom before.

(Sgd.) E.M.S.

1 Grange Terrace,
Cambridge.'

EXTRACT from another Note by E.M.S. on 14 May, 1912.

'... After lunch G.W.B. and I talked the matter over and agreed that it would be better to tell Mrs Willett that the persons represented in the photograph in the dining room (of F.M.B.) and in the photographs upstairs (of M.L.) had been referred to in her scripts and trances. We

* Cf. WILLETT 298 (in the next trance) 'I knew this cheek-bone wasn't right!'

† WILLETT 296, 'this face is right : it's like a corrected copy.'

thought it would both reassure her and encourage her ; and it did. She said, "Oh, then, they are in the Other World and I have met them there. . . ."

(Sgd.) E.M.S.
Cambridge.'

WILLETT 296.

13 May, 1912.
(G.W.B. recording)

EXTRACT FROM SCRIPT BEFORE TRANCE:

. . . Now let her speak. The photograph was not always there surely?


G.W.B. (*Whose photograph do you mean?*)

HERS.

G.W.B. (*Yes, I think it was always there.*)

It is she who asked that question, not me—(1)
Everything is very dim to her—there is a faculty analogous here of capacity, and—It's too confused, I can't get it—the point is she sees through this (2)

[A drawing of an arrow: it is meant
to point towards the automatist.]




and what she sees is new to her, and comes as a half dream—it is difficult to get it clear—She asks always—Always asks, wistfully, Did he understand—Did it reach—Did it, Did it—He would understand if—

G.W.B. (*Yes, he understands.*)

She can only see him through this,

[Drawing of an arrow as before.]



It was the moment's touch of his hand, and this, [drawing of arrow], that made the link she could hold—we all differ.

- (1) Is it the automatist's subliminal mind or M.L. who asks the question? The photograph referred to was the one in E.M.S.'s room holding a lighted candle. Refer to p. 122 and to the *Note* by E.M.S. on 12 May, 1912. M.L. would no doubt remember it as being at *Hagley*.

- (2) 'This' = the medium = Mrs Willett.

(Script continued)

It was not only the moment of actual touch but it was the turning for a moment of his mind towards [*drawing of arrow again*] that helped . . . (3) she tries to get near, but it cannot be by direct apperception on her part any more than it can for him. She sees only through this, [*drawing of arrow as before*]. Henry (4) says that in itself is suggestive and important—*Varieties of Discarnate Experience*, as William says—(5)

HERE FOLLOWS TRANCE:

Somebody says, You'll not do much to-day but try it in symbols. I wish I could remember—How do I know that you are Henry Sidgwick? I can't tell how I know, but I know I know . . . I always feel about him 'Remember me when thou comest into thy Kingdom'. I'll never be in that kingdom but if he remembers me there, I think something will reach me from it. (6)

What does he mean when he says, Either—or? Is he talking about rowing?

Edmund (7) said, Both oars!

Oh, oh, I see something very far away, dim. It's very strange—Why do I think that that man's face I've seen? But this face is right . . . Its like a corrected copy (8) He's trying to draw something for him.

- (3) When Mrs Willett and A.J.B. had met and shaken hands on 11 Nov., 1911, six months before, Mrs Willett had apparently felt very queer. That was the first time they had ever met.
- (4) Henry Sidgwick.
- (5) William James, who wrote *Varieties of Religious Experience*.
- (6) For a similar digression in praise of Henry Sidgwick cf. WILLETT 216 (26 Aug., 1910), where Mrs W. says of him: 'Someone else says that is what is meant by "of such is the Kingdom of Heaven"—ah, but he didn't like that said.' Also W. 343, 'Henry is in this thing, I mean H.S., and his message is one of Hope.'
- (7) Edmund Gurney—this is a joke quite characteristic of this individual whether in or out of the body, according to both J.G.P. and G.W.B.
- (8) Mrs Willett had seen the picture of F.M.B. in E.M.S.'s bedroom, and had said she felt she had seen the face before. She generally 'saw' F.M.B. very dimly, when in trance, which led to her calling him 'The dark young Man': this time she perceives him very much more clearly.

(Script continued)

G.W.B. ('For him,' did you say?)

For me, for me, he says (9) Are those all bottles standing on that shelf? I wonder what made him so curious about those sort of things? He says to me, Vitae . . . sounds like that? We can only look at each other—we can't talk to-day.

You look happier—You look very fresh and young and bright-eyed. Oh, I'm glad you came! (10)

(Mrs Willett burst into sobs)

Oh let me cry here! Oh, she puts her arms round me—She was all trembling—She's all bright.

She carried her dreams away with her—from the contagion—Oh, I can't get it. (11)

There seems to be two lives I'm looking at. It's so strange. There seem to be sort of two lines—One part of the line is greyish, and then without a break it's pure gold. But in one line the grey is a little bit, and the gold's a long long bit—Oh, and then the other line is different—The grey is long—(pause) I can see the thought but I can't understand it (12) Why did the tears come into her eyes? She's thinking about music—music is mixed up in her thoughts about something. (13) She says, Tell me about him, oh, tell me about him—She seems to be looking for something in me.

I don't know what to tell you. She says, Once I looked through you, and then I saw—Oh! he was standing—and neither of you knew (14)

(9) 'For him', in the first place, probably refers to G.W.B. 'For me', to the automatist: The purpose of the drawing was for identity. F.M.B.'s principal study when on earth was in Embryology, i.e., the beginnings of Life ('Vitae').

(10) This is M.L.

(11) Shelley's *Adonais*. 'From the contagion of the world's slow stain, He is secure.'

(12) A sort of comparison between the lives ('lines') of M.L. and A.J.B.?

(13) The Lytteltons and the Balfours had spent many hours of music together in the old days—cf. WILLETT 350, 'Did a lady with very long fingers make music in this room?'

(14) Is this the occasion when Mrs Willett and A.J.B. had met or when she had the dream?

(Script continued)

She talks about a hymn (? him) does he know, does he know? Someone said, They're like that, you know—they're awfully stupid, but I think it's all right.

G.W.B. (Yes, tell her he knows.)

She's telling that man (15) all she wants to know. What has the minor poet got to do with it? (16) She says It wasn't for them—She stamps her foot!

G.W.B. (It's been passed on to him. We understand whom it was for, tell her.)

(Mrs Willett looks happy). . . . There's somebody there that belongs to somebody here, and always when I see him I forget about him afterwards (17)

But he says, Really now, I'll take you very quietly—you come along with me. I wonder why I seem to belong to you? You're not one of my ancestors, are you? Very well, take care of me. He speaks about a lady (18) She doesn't understand very well how the thing is worked. He says, she's been here longer than I have, and I'm helping her now. She wants to get a thought conveyed. I'll try it in this way—Someday—he says, this is not to be taken as a prognostication, but eventually, when the sum of all things is complete—he's showing me pictures and explaining them to me. It seems to be a sort of gallery we are walking through. It's nice being with you—He only says to me Attend, rather severely. A long grey sheet of water, rushes swaying, the lapping—it's very beautiful. They are waiting on the shore for the boat to bear them o'er. Who shall ferry them? He need bring no coin—Oh, it's wonderful—it's like something I know about, but it's different—it is confusing. There's a boat, a sort of barge.

One figure, one—a crown; black, black draperies, I think: it's coming nearer. OH—when you said that, of course, I'm remembering, of course. He said, 'And from

(15) F.M.B.

(16) Perhaps a reference back to Petrarch. But 'the minor poet' might refer to F.W.H.M. who sometimes called himself that—This is the more probable because his poem 'On a Spring Morning at Sea' is quoted further on in this script. (see p. 128.)

(17) This is F.M.B. He gradually replaces E.G. as 'Control'.

(18) This is M.L.

(Script continued)

them rose a cry which shivered to the tingling stars.' (19)
But what is the detail that's different in what I'm showing
you? He says, 'There's only one Queen—Its an allegory—'
(20)

G.W.B. (Yes, I understand.)

'and on the mere the'—it's not 'wailing'.

(long pause: the lips moving slightly) He says to me, Don't
hurry, but don't give up.

Give me time (striking her hands together triumphantly)

I've got it! Contrast that conception of Tennyson's,
with the conception embodied in the other poem—'Opal
in the rose, melts in that morn no heart imagineth.' (21)
That's an instance of where a thought has hit simul-
taneously—Somebody said, This beats deer-stalking! (22)
Oh, I've done it now. . . . But she's all asking questions
—Its's all hims, did he's and hims.

G.W.B. (Is that 'ditties and hymns'?)

I only hear, did he, and does he, will he, did he, did he?
She says, Is he so far away, didn't he send me one word?
They're all gone (pause) (breathes heavily) What does it
mean—'Coiffer le bonnet de Sainte Catherine?' (23)

WAKING STAGE:

It looks like the white study (24) but I don't know who

(19) Tennyson's *Passing of Arthur*. Is this a sort of prophecy of the
eventual death of A.J.B. many years later?

(20) The Palm Maiden is the *one* Queen: in Tennyson's poem there
are three. (Extracts from Tennyson's *Passing of Arthur* are given
in the Appendix.)

(21) Poem by Myers, 'On a Spring Morning at Sea'.

The verse is:

'And such a sight as this is, I suppose,
Shall meet thee on the morrow of thy death;
And pearl to sapphire, opal into rose,
Melt in that morn no heart imagineth.'

The idea seems to be, that the passing of *this* 'King Arthur'
(A.J.B.) would be a matter of joy, not 'wailing'.

(22) F.M.B. He was a very keen deer-stalker at one time.

(23) Reference to St Catherine of Siena: with the French this is a
proverbial phrase for dying unmarried.

(24) G.W.B.'s study at Fishers Hill.

(Script continued)

that other man is, and I'm not going to know (25) *(pause)*
 What does it mean—Death was the bridegroom? Do you
 know the ring? Wed with the ring of immortality—She'd
 beautiful hair. It was about somebody who went to
 Conferences (26) and something about the earlier time
 when we were all young together at Cambridge, some-
 thing about brothers' friends, the brothers and sisters (27)
 elder—Something about an eldest sister but I can't
 remember it (28) There shall never be wanting a due
 supply of persons to serve God, whether in Church or
 State.

I seem to see a house near a church (29)

The silent opener of the gate (30)

I don't understand, but it's something about the Burne-
 Jones's (31)

- (25) F.M.B. is the unknown individual, who seems always to remain hidden from her.
 (26) A.J.B.
 (27) The Lytteltons and the Balfours, all being much the same age, were at the University of Cambridge at the same time and were friends.
 (28) 'elder sister' = Lavinia Talbot.
 (29) Hagley Hall is meant. Cf. WILLETT 290. 'Domus proxime Ecclesia.'
 (30) Tennyson, *God and the Universe*.
 (31) 'the Burne-Jones's' must mean the set of 'Perseus' pictures which were painted for the Long Room at 4 Carlton Gardens (A.J.B.'s London house), although at the time of M.L.'s death they were only being talked of and Sir Edward Burne-Jones was starting to work on the designs.

Nearly two months went by and then G.W.B. obtained a message from his brother which was to be read aloud to the medium in trance.

In this message A.J.B. refers to himself as the *Loyal Knight*. This I think is significant because he had a great knowledge of words and great feeling for their suitability.

The *Oxford English Dictionary* gives the relative meanings of the words 'faithful' and 'loyal' as follows :

- FAITHFUL (1) believing.
 (2) firm in fidelity or allegiance to a person to whom one is bound by any tie.
 (3) abiding by a covenant or promise—steadfast.

For LOYAL There is only one sub-section which reads : true to obligations of duty, love, etc., faithful to plighted troth.

The first word suggests rather a religious or a patriotic significance, and here, in the circumstances relative to this story, there was no promise involved.

The second, with the implication of a 'plighted troth', seems to meet the case.

WILLETT 298. Trance.

6 July, 1912.

(*Mrs Willett at her home in Wales, G.W.B. recording.*)

EXTRACT FROM SCRIPT BEFORE TRANCE:

. . . (1) She is very impatient, and cries out to know of the fate of the boat launched in the stormy water of the sea of interpretation.

G.W.B. (*I have a message: shall I give it now?*)

Let her come.

HERE FOLLOWS TRANCE (*Mrs Willett speaks*)

Where have I seen you before? (2) It's so odd—I'm divided there—(*Taking a pencil and drawing a line from her nose to her chest*)

Now I can walk between the two parts, but when I saw you last time I was in the shut part where I can't get out. Tell me about it.

She said to me—oh, it's Edmund who said—(3)

The delicious guile about the beech tree! (4)

Henry admired the way Nora did it (5)

Oh, I am so confused—I knew this cheek-bone wasn't right—She was carrying a candle, Madonna della Candela (6)

(1) The Palm Maiden.

(2) 'You'—? F.M.B. here controlling.

(3) Edmund Gurney.

(4) Refer to the note by E.M.S. of 12 May, 1912 : 'I took Mrs W. to my room ostensibly to look at the beech tree.'

(5) Henry Sidgwick.

(6) Reference to the photograph of M.L. in which she is carrying a candle. It is true that the cheekbone in the photograph is rather unnaturally pronounced. (See note by E.M.S. on 12 May, 1912, p. 123.)

(*Script continued*)

She talks to me about a man, and he was young—dark-haired—parted in the middle. The upper part is fine. But the face seems to want balance—It's more chin that's wanted. I don't know anyone of that name

Oh, this is another person, at least she says that. Edmund says, Be very careful, or you'll confuse them—Oh, Neville. (7) Oh, (*Mrs Willett sighs*) she says, Didn't they identify me earlier in another channel?

G.W.B. (*No, not in another channel.*)

Oh, she says, look back, She says, Helen's mother (8) Far back I came—years ago I have been beating at this door. Shall I ever reach him?

G.W.B. (*I have a message—Shall I deliver it?*)

There's somebody sitting there, and she's feeling like this all over him. [*The person felt was evidently G.W.B. whom Mrs Willett did not recognize except as 'somebody sitting there'; but she moved her hands about in front of her as if to feel. G.W.B. was aware of nothing unusual.*]

(*Then Mrs Willett seized the pencil and block, and wrote upon it in large emphatic writing*):

Oh, why can't I get to him himself?

G.W.B. (*Is that what is wanted?*)

(*Pause: then in speech*): That's why everybody loves Edmund, he's so gentle (9)

G.W.B. (*I have a message from him: shall I deliver it?*)

(*Writing, as before, very rapid and rather illegible.*)

How do I know any messages come from him? I can disbelieve as well as you.

(*G.W.B. could not read it, and asked for a repetition; the sentence was then written again, in small and quiet writing*):

How can I know that any messages are from HIM? I can disbelieve as well as you—

(7) Neville Lyttelton? (M.L.'s brother.) From what follows it would appear to be a phantasm of him that Mrs Willett was seeing. He did not die till 1931. The young dark-haired man might have been A.J.B. but he always had a good chin.

(8) Mrs Verrall (M.V.) is meant. (M.V. began her automatic writing in 1901.)

(9) Perhaps E.G. had comforted her in some way.

(Script continued)

(Speech) Let him speak.

(G.W.B. reads aloud): ('The Loyal Knight wishes her to know that he understands.')

(Writing) High stainless passionless QUOTATION (10)

(Speech) She keeps on crying, I want, I want—

G.W.B. (Him to come himself, is that it?)

She says, it's been such a long way

(Pause: then Mrs Willett sighs) Oh, Fred—(11)

He says, I want to speak of Hebron and of Caleb—

The two passages should be compared—It is an allegory no, it is an example of promise and fulfilment. (12)

Fred says,—Those messages

not circulated—the whole group is to be told, that they concern a person known to Mrs Sidgwick whom the sensitive has only met casually once or twice.

G.W.B. (They have been told.) (13)

(Pause: What follows may have been a sort of waking stage):
Mrs Willett said:

... Oh, it's always very nice to see you.

Why do you come so seldom? He says, I saw them all again, and fought my battles o'er again. He says he likes the past tense of the word 'climb': he likes it 'clomb'—(14) He says, Someone you don't know, you've seen twice in dreams—twice, and yet you can't remember it—And Edmund says—Roberto, non il Diavolo. The dark young man said, Uncle Robert—something about

(10) The quotation is from Tennyson's *Guinevere*, and should be 'high, self-contained, and passionless'. (For possible explanation see Note at end of this sitting, p. 133.)

(11) This is F.W.H.M. who now takes control.

(12) The passages refer in the Bible to the land flowing with milk and honey, and the spies bringing back the grapes from the promised land.

(13) The group is the investigating group. At first, G.W.B., E.M.S., and J.G.P. (all living at Fishers Hill) were the only ones who knew: now O.J.L. and A.J. must know.

(14) This is F.M.B. 'Battles' may be a reference to the Battle of Dunbar, the place from where he dredged in a fishing-boat.

(Script continued)

Mamma. Very confusing. (15) Its about somebody who seems to be experimenting. Sort of odd instruments, liquids and things about him. He reminds me rather of Sir Oliver (16) only his hair is black, he's got a black beard. It's very odd, he seems to have worked in some far country, not England—To stoop somehow. (17)

(Pause) Does she remember the passage in which there's a reference to a river? (18) A traveller looks across it and sees the inn where he wishes to be; and he sees the torrent and is torn both ways, half disliking to battle with the current, and yet desiring to be at his destination. Should it be possible to identify this passage, the matter would prove interesting . . . The passage is not Christina Rossetti: but I want to say that too:

Yes, beds for all that come

You cannot miss that Inn. (19)

(15) This appears to be Robert, Third Marquess of Salisbury, Prime Minister in Victoria's reign, and brother of Blanche Balfour, who was F.M.B.'s 'Mamma'

(16) Sir Oliver Lodge is meant.

(17) G.W.B. noted: These are allusions to Lord Salisbury's not very well-known scientific experiments, and to his work in Australia when a young man.

(18) 'she'—probably the automatist. This is the beginning of the 'Staius Case'. See G.W.B.'s paper on this Case in *S.P.R. Proceedings*, 27, 'Some Recent Scripts affording Evidence of Personal Survival.'

(19) Christina Rossetti, *Up-Hill*.

From this trance it is clear that Mrs Willett had been in touch with the whole group of 'communicators'.

G.W.B. editing the private printing of Willett scripts in 1914 comments on the foregoing trance:

"The scene in which I delivered A.J.B.'s message was very dramatic, speech alternating with writing. It is not clear to whom the writing "High stainless passionless—Quotation" is to be attributed. All four words were finally written very quietly and distinctly. Perhaps the last word is a comment upon the other three words made by another speaker. The quotation comes from "Guinevere"—Tennyson's *Idylls of the King*."

NOTE by J.B., compiler of this paper, many years later.

The passage refers to Queen Guinevere's *memory* of the first time she ever saw King Arthur when she

... 'glanced at him, thought him cold,
High, self-contained and passionless.'

Later she says of him :

'Now I see thee what thou art,
Thou art the highest and most human too.'

The three words followed by '*quotation*' in the trance have, I think, a curious significance in view of the letter written by M.L. to her brother (refer to p. 92) in which mentioning A.J.B., she remarks : 'I would he had a little more backbone, perhaps it will come with age.' To one of her warm and ardent temperament he might well have appeared 'passionless' in 1871, the date when she made the comment, three years before the friendship between them had grown so deep. We know now from the little notebook written by M.L.'s sister which came into G.W.B.'s hands many years later, that A.J.B. had made quite clear to her just before she became ill his own strong feelings for her : and we know that she had not had a chance, before death overtook her, to give him the assurance of an awakening love. The emphatic word '*Quotation*' seems to imply that the reference is to be taken only in relation to the poem of Guinevere where it occurs, and it is to be noted that the particular words used refer, in the context, to a *memory*.

'High, self-contained, and passionless', was how A.J.B. struck many people, yet those who knew him well, as I have tried to show, realized that his reactions to all the big things in his life were, if not actually passionate, extremely deep, constant, and closely guarded, and he could never have been called a cold man.

The interpretation of this passage greatly puzzled the investigators and G.W.B. was never satisfied that they had found the point. But there is another letter of M.L.'s that may throw a little light on the problem. This letter came to the Balfour family several years after A.J.B. had died ; it was written from Hagley Hall to a member of her family and was dated 29 May, 1871. In it she says, 'The Round Table is watching with interest and approval the courtship of Mr C— and Lady M— H— : we expect soon to hear that it is settled.' Is it possible that in the foregoing Willett trance we have an allusion to a Lyttelton *family association* with the 'Round Table' of Tennyson's poem, and even perhaps with 'King Arthur', an allusion to a memory, not of Queen Guinevere but of M.L. herself?

I have tried to find out what the 'Round Table' was in the Lyttelton family and who composed it : but alas, by the time that this material

came into my possession the only member of the Lyttelton family contemporary with M.L. (her half-sister aged eighty) had no recollection of such a thing. But it sounds so like a family game; and as we know that A.J.B. was such great friends with several of the Lytteltons, and as we know that they were all well versed in the poets of their day, it may be that both he and they were members of that 'Round Table' group, and it may be, too, that he might even have been playfully called 'King Arthur'. The description of the King in the 'Coming of Arthur' would have been so true of A.J.B. in youth with his delight in words, such as the scene where King Arthur

'. . . spake and cheered his Table Round,
With large, divine, and comfortable words.'

This is of course pure conjecture, and yet I think there are fairly good grounds for connecting M.L.'s letter, with its mention of the 'Round Table', with the imagery of the previous Willett Trance (W. 296) given on p. 128 and p. 129), *as well as with* the above quotation from *Guinevere*.

Assuming that Mrs Willett was really in touch with personalities and thoughts—or memories—not her own, it will be recollected that F.M.B., having explained that the 'lady (i.e., M.L.) doesn't understand very well how the thing is worked', and so he is helping her, says 'She wants to get a thought conveyed'. He then conveys her thought by the picture of the 'Passing of Arthur', as described by Mrs Willett. That this scene had some close association with A.J.B., I think we can hardly doubt; and then Mrs Willett (p. 128) remarks (of M.L.), 'But she's all asking questions—I only hear—Did he? will he? Is he so far away? Didn't he send me one word?' Perhaps the strange phrase here, from *Guinevere*, refers to a particular occasion of which we know nothing, and never will now. The emphasis on 'QUOTATION' suggests to my mind that the words were used for purposes of identification which might have only been understood by A.J.B. himself. There is no record of anything that he said; he was not in the least intimate with his own family; no one ever seems to have asked him any questions. These things remained locked in his heart, and by the time M.L.'s letter came to light, all who could have helped us to find out were dead.

G.W.B. in his Notes on the foregoing Willett trance adds:

'When I asked if what is wanted is that the loyal Knight should come himself to a sitting, no direct answer is given, and *the subject is promptly changed*. Perhaps the words "It's been such a long way" denote some disappointment at receiving a message which one might say came second-hand.' O.J.L.'s comment on this trance was, 'If I may venture an opinion, I think that the person rather pathetically asked for should now arrange to come. . . .'

(2) *From 1913-1918*

The following year, on the Eve of Palm Sunday, Mrs Willett who having been in trance on the occasion of the previous scripts on the Palm Sunday of 1912 knew nothing normally of these subjects, wrote the ensuing script 308 at her home in Wales, and sent it, as she did all her automatic productions to G.W.B.

WILLETT 308.

15 March, 1913. (1)

Gurney I want you to write a little line—not for yourself but to be handed on. . . . Let me make it quite clear that the scripts will not contain references to matters personally connected with you. Their destination is elsewhere. . . . Come ye apart. It is not the withdrawal of the anchorite which I speak of—it is the withdrawal of the soul into an inner temple lit by the lamp of memory (2) One thought to-day binds these widely scattered, Brothers not in blood but united closely, by ties of the spirit, one common thought creating a bond, Memory, the wreathed shell (3)

There was a blossom of the May season, very fair to view and beautiful—long ago it bloomed. . . . (4)

The sands of life running out. The vigil of the Feast. To watch and keep vigil: and is this Love to stand with no help in my hand, when strong as death I fain would watch above thee? Beata Beatrix. She sits, her head thrown slightly back, winging its way to her is the dove with the poppy of sleep, a little slumber, a little folding of the hands in sleep. In the background is faintly seen the figure of the Lover. Rossetti—the double reference. (5) The blessed Damozel straining earthwards from heaven's bar—The passionate refusal of heaven's bliss. . . .

To put on immortality is not to put off personality nor remembrance nor hope. . . .

- (1) Written on the Eve of Palm Sunday.
- (2) Allusion to the gathering in memory of M.L. at the house of the Talbots. 'Brothers not in blood but united closely'—Edmund Talbot and A.J.B.
- (3) Oscar Wilde, *The Burden of Itys*.
- (4) Allusion to M.L.
- (5) The double reference—i.e., to Rossetti as *painter and poet*. *The Blessed Damozel* and *The Portrait* were written about his wife after her death; and the picture called 'Beatrice' in which, for the first time after her death, he painted her likeness.

(Script continued)

Chaucer's shepherd wept. (6)

That which gives light shedding it far. (7) She lay very still through the night amid a group of loving hearts.

The ringing of the Church bells.

Say one more word for me and then stop

One shall crown thee king far in a spiritual city (8)

that is part of the thought. But in the ways of men I found him not—that points to what I want said (9)

The Lake Maiden Excalibur wielded in battle. the reference is there implied. (10)

- (6) 'Chaucer's shepherd' = a Bishop ; reference to Edmund Talbot, by this date Bishop of Winchester.
- (7) i.e., candle.
- (8) Tennyson, *Holy Grail*. The quotation refers to Sir Galahad's spiritual victory.
- (9) Tennyson, *Passing of Arthur*. It goes on, 'I waged his (God's) wars and now I pass and die.'
- (10) Reference to 'The Faithful Knight', i.e., A.J.B. Excalibur was the sword of King Arthur.

Three months later two more scripts were written, full of allusions to the 'Palm Sunday' story :

(1) WILLETT 313.

15 June, 1913.

... Madonna della Candela (1) To burn candles far shedding light ... in maiden meditation fancy free (2) The Spinning Wheel (3) Quite contrary (4)

... The Palm Maiden. ... To sleep in the good brown earth, all the promise of life unfulfilled.

Other little children shall bring my boats ashore (5)

- (1) Reference to M.L. holding a candle in the photograph.
- (2) Quotation from Shakespeare's *Midsummer Night's Dream*.
- (3) Spinning Wheel, fiery wheel, Catherine Wheel, and other wheels in the scripts appear to be all symbols of M.L. because the *wheel* is symbolic of Catherine of Alexandria's martyrdom and Catherine was M.L.'s second name.
- (4) From the nursery rhyme, 'Mary, Mary, quite contrary', an indirect reference to M.L.'s first name Mary.
- (5) Quotation from one of the little songs in R. L. Stevenson's *A Child's Garden of Verse*.

(Script continued)

Emphasize that—it is the thought not the metaphor which is meant.

... the stairs trodden by the unseen feet as they sped earthwards. (6) Has he heard her calling? Political economy—so many threads.

(6) Shelley, *The Cloud*.

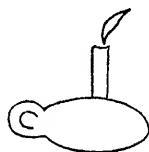
(2) WILLETT 315.

26 June, 1913.

Such a flow of words flitting past me—Try and seize some.

The starry heights—One star answereth to another. . . . the sound murmuring of bees—immemorial elms. . . . (1) Shelley's something—try again. I bring fresh flowers something like that, swift moving—lovely as a cloud. (2)

Dreams of the night that flit. Sleep opens the doors. . . . The light shining in darkness and the darkness comprehended it not
The taper—was that not understood?



Carried in the hand

STAIRS

O dem golden slippers
Walking up dem golden stairs (3)

- (1) Tennyson's *The Princess*. The point is to the elm trees of Hagley Hall.
- (2) Shelley, *The Cloud*. 'I bring fresh showers, etc.,' is the first line of this poem. The underlying idea may be 'the beat of her unseen feet' which comes later in the Shelley poem.
- (3) Reference to the photograph of M.L. carrying the candle and going upstairs, and also indirectly to the topic of 'the beat of her unseen feet' which comes in many scripts, and to the idea of a ladder set up between earth and Heaven. Such as Holland 228, 'The staircase for the unheard unseen feet of those returning.'

*(Script continued)***A Sonnet of Shakespeare—Cannot Piddington identify? (4)**

- (4) Shakespeare, *Sonnet XXI*. 'As those gold *candles* fix'd in heaven's air.'

The next year, in 1914, G.W.B. wrote to his brother as follows :

Fishers Hill,
16 March, 1914.

'Dear Old Man,

The following message came for you in a Willett trance (at which I was present) about a fortnight ago :

WILLETT 329. 2 March, 1914.

**'This to be handed on to the Happy Warrior,
the Faithful Knight.**

**March Winds by the daffodils taken
the swallow summer comes again**

G.W.B. (Please repeat; the words are written over each other.)

**ere the swallow summer comes
look and see if that is how it was written, G.'**

'Two quotations are mixed up in this message. The first is from *The Winter's Tale*.

'O Proserpina,
For the flowers now that frighted thou let'st fall
From Dis's waggon! daffodils,
That come before the swallow dares, and take
The winds of March with beauty. . . '

The second comes from Shelley's *Remembrance*:

'The swallow summer comes again'

'What the exact meaning of the message is I do not know ; but the point evidently lies in spring flowers followed by summer.

'After the message had been given, I asked "Do you wish the Faithful Knight to have a sitting with *her*?" (meaning Mrs W.). There was a pause, and the following came :

**'There are difficulties. The chief is that a stranger to the
s(ensitive) deflects the material to be conveyed, but if
something approximating to breaking of ice could first
be gone through then it would be quite another matter
and much could and would be done.'**

'Mrs W. will be staying here for at least a fortnight from April 7, onwards. *Could you come for a day or two during that time?*'

(Sgd.) G.W.B.

Accordingly, Mrs Willett and her baby son came to stay for a short time at Fishers Hill, and a meeting on 23 April, 1914, was arranged between her and A.J.B., who came down by car from London to Fishers Hill for a few hours.

Nothing transpired, but the following day while writing script, she went into trance, G.W.B. recording, as follows :

WILLETT 334.

24 April, 1914.
at Fishers Hill

SCRIPT PRECEDING TRANCE:

A was once an apple pie (1)



Someone calls out—(2)

Someone keeps calling out, and the word is a name—



Somehow only those shapes reach me—The impression gets translated from a sound to a form symbol—Read it—

(G.W.B. accordingly read out from 'somehow' to 'form symbol'.)

Mrs Willett continued writing script in a state of what appeared to be partial trance :

Yes, that is what I said—Do you understand?

G.W.B. (I think so.)

Excalibur. (3)

(1) An indirect allusion to Ruskin's *Fors Clavigera*. (See p. 200, Part III.)

(2) someone—M.L. (?)

(3) Sword of King Arthur, i.e. A.J.B.

(Script continued)

and someone calls—Hark, it is sounding now—Follow,
follow—to follow the gleam, the gleam of more than
mortal things—Gleaming—to come through the dusk—
strayed revellers—

come away—come away

a garden full of the scent of resting—grass and trees—
sweet was it then to be alive, but to be young was
Heaven—

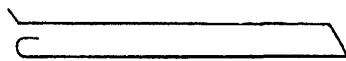
How shall I my true love know?

Cockle-shell—no, by the Palm branch he bears, plucked
long ago—(4)

to add to Palms Palms



H a g and some more letters—a name (5)

 do you understand?

G.W.B. (*I understand the name but not the figure.*)

a tomb—Rest is sweet—

We watched her sleeping when she died—

and dying when she slept—

We thought her (6)

Oh, the passionate emotion that can surge over us here
when—how can I say it—when by some yet incarnate
mind the sense of a known presence is reflected back to us.

G.W.B. (*who could not read it*)—(On to me?)

us—the passionate emotion here—where we are—do you
understand?

G.W.B. (*Yes.*)

(4) References to the Pilgrim, i.e. A.J.B.

(5) An attempt at Hagley.

(6) Hood—*The Deathbed*—(misquoted, then corrected—it should be
'thought' instead of 'watched').

(Script continued)

Shall I ever reach him?—it was an old cry and suddenly—

(Here Mrs Willett stopped abruptly and said out loud):

I beg your pardon, I didn't see you—

(Then she took up the pencil again and wrote):

The living woman and the dead confronting each other (7)

(Then Mrs Willett went into trance.)

TRANCE SPEECH:

Edmund says, when the impression is too intense it defeats its own object, because there is a failure to reduce it to terms of—I can't get that word, but it means passing it on from one person to another.

They're trying to help somebody—

She can't speak to me—

She looks at me fixedly, earnestly—

She's very pale.

There's a very gracious dignity in the whole figure—slender shoulders—a sort of puffed out dress—What about the peacock lady? Such a wizard of delight she was, just like a will o' the wisp, a piece of thistle down.* Those whom the Gods love—(pause) Because she couldn't speak—that lady, she looked fixedly at me, that girl, you know—Daphne gave her a—it's a wheel—(8) and then she put her hand into Daphne's. Oh, Oh, She can't speak because she doesn't want anyone to listen except one, and only one, and for one only. Climbing up dem golden stairs—No, isn't that funny? Edmund said, She's again translated a sound into a form-symbol. How queer! (9)

(Here Mrs Willett put both hands up to her forehead and moved them round and round as though to indicate flowers in a wreath.)

(7) Mrs W. and M.L.

(8) The 'Catherine Wheel' for identification of M.L., 'that girl' = M.L. The little Daphne is often important as a sort of medium for communication. (Cf. WILLETT 295, 'Daphne touched me and I can say it now.')

(9) She = Mrs Willett. E.G.'s comment is curious and seems to refer to 'the beat of the unseen feet' which presumably Mrs Willett was hearing.

* From many scripts the interpreters had come to find out that 'The Peacock Lady' stood for Laura Lyttelton, M.L.'s sister-in-law, who died in 1886; her memorial tablet designed by Burne-Jones in Mells Church has a white peacock in it and in the scripts she appears as 'the Peacock Lady'.

*(Script continued)*G.W.B. (*Is it, 'The stars in her hair were seven'?*) (10)Now how? (*This was said in a tone of surprise.*)

don't you see?—Oh, I've got it now! the maiden hair, the pattines, don't you see what they mean together? (11)

G.W.B. (*I understand.*)

(10) G.W.B. gives the quotation as a symbol of whom he means.

(11) The word 'pattines' (i.e., pattines of pure gold) occurs in *The Merchant of Venice*, and the word 'pattines' is said to be derived from the golden dish on which the Host was placed; but originally 'pattens' was used of the stars in the canopy of night. This word therefore combines the ideas of stars and of hair (maiden hair).

The following Trance Script W.349 took place at Fishers Hill the next time Mrs Willett came to stay for a few days.

WILLETT 349.

22 April, 1915

at Fishers Hill

(E.M.S. (I think) recorded)

Not here and now can the message come freely.

Elsewhere and at another time—Elsewhere. (1) Not much can be attempted but hints and previsions—enough for the seeing eye to recognize.

Arthur

circle or wheel thus

a flaming wheel

do you understand?

I think a

Palm

[Drawings of a circle
and palm-leaf]

That is not a work of art

Go on

and a Lily

A Palm and a Lily—first the Lily and then the Palm. . . (2)

. . . Well go on—Associations of ideas—Patines of pure gold—do you understand?

(1) Perhaps in the trance at Whittingehame in 1930?

(2) All the above are symbols of M.L. and A.J.B.

(Script continued)

A fern delicate in its earliest green—dark stemmed, a maiden hair fern (3)

Oh I can't get it right—I am so bewildered.

Excalibur and the Maiden under a lake.

(spoken) Who was it 'Seven years she wrought it'? What was the title given to that lady?—I don't think it was Maiden. (4)

(writing resumed)

All this is part of the whole . . . the seven stars and the seven pillars in the House of Wisdom. Such a strange sweet link. (5)

This is not as confused as you think.

S no you have not got to write an S try again (6) The burning bush and the wheel of flame. Symbol.

(3) Refer to the previous script, p. 143.

(4) The maker of the Sword was called 'the lonely Maiden of the Lake'—Tennyson's *Passing of Arthur*.

(5) 'The Blessed Damozel'—('the Stars in her hair were seven'). 'Seven Pillars' might mean the group of communicators over there?

(6) G.W.B. noted that the Greek sign 'Sigma', not an English S., was what was wanted. (For explanation see p. 249, Part IV.)

The same year, on 29 April, 1915, G.W.B. contrived for Mrs Willett to give a sitting in the Long Room, 4 Carlton Gardens, with A.J.B. as sitter.

She wrote automatic script in what appears to have been light trance. A.J.B. was not an experienced sitter, and was no doubt, though deeply interested, also a little embarrassed. Possibly as a result of this, nothing beyond the usual symbols appeared, and all A.J.B. had to do was to keep her supplied with fresh paper, and to note what was said in the waking stage.

WILLETT 350.

29 April, 1915.

in the Long Room, 4 Carlton Gardens.

(A.J.B. present)

(scribbles) When my footsteps stole adown the well-remembered way I remember—I remember.

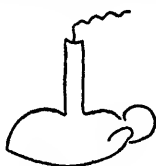
This is a long Room in which it is good to walk. Did you know that Daphne walked here? (1)

Try to get her to write a key word.

(1) Mrs Willett's little daughter who died in 1908.

(Script continued)

Having a little cloud in front of her. My lady giving salutation by the way. . . . Guardami ben, ben son ben son Beatrice. . . . (2) It is a scene I want to tell you of, a lady walking where she likes to walk. In the dusk when the shadows are gathering and the first promise of darkness is near, she waits with the Perseus story, and when it is quite dark she walks with a candle in one hand



it makes a little wheel of fire in the darkness of the familiar room. (3)

Qui bien aime tard oublie.

Che muove le stelle?

Try again—Moors Head

and wreathed—It's a shell—not exactly a cockle shell but something like it—It belongs to the moor's head . . . a



device—God is one thing and other word is King.

One only—that should make it clear (4)

La Madonna della Candela and the feasts (5)

- (2) A reference to Dante and Beatrice. (*Purg.* XXX, 73.)
- (3) M.L. knew the Long Room well, but the 'Perseus' series of Burne-Jones's pictures were later than her date; these may have come in by association from the automatist's conscious mind—not only was she not in trance, but she may have been vaguely aware of her surroundings. The big pictures—some of them unfinished cartoons—hung all along one side of the room.
- (4) See the Lyttelton family's coat of arms. The motto is 'ung Dieu ung Roy' ('One God, one King').
- (5) The feasts are Palm Sunday and the Annunciation. In 1875 Palm Sunday fell on 21 March and was the day of M.L.'s death: the Annunciation falls always on 25 March, and was in that year the day of her burial.

(Script continued)

... The picture is not here—elsewhere.

The Light of the World (6) We watched her sleeping when she died (*here Mrs Willett said, 'I have not got that quite—'*).

Sleep passing into death (7)

It has been so full of unspoken joy to her, this fragmentary speech.

The perfect Knight—and Fidele's grassy tomb. (8)

WAKING STAGE (*Notes taken by the sitter.*)

(*Mrs Willett said*): I don't know why I associate this room with music. I don't see a piano. But I do associate it.

Did a lady with very long fingers make music in this room? (9)

Did you know that sounds could stay in a room?

When I saw the room there were a lot of pictures in it. The pictures don't all belong to my music. They were not all there. I feel music coming out of the walls when there were fewer pictures in it. (10)

It seems to me that there were strings as well as other things. Wasn't there a man who sang here? A very tall man. (11) But the music came from the Lady.

A.J.B. (*What was the lady like?*)

I can't tell you but I shall be able to tell you some day. She was quite young. I can't see her now—but I know she is here. I think she is just standing with her hand on your shoulder.

(*Here Mrs Willett asked if the sitter did not feel a cold wind coming from that direction.*)

I can't see her, but she belongs to music here. Why don't you have music now?

- (6) 'The picture'—Holman Hunt's *Light of the World* was at Keble College, Oxford, where the Warden, husband of Lavinia Talbot and friend of A.J.B., used to live.
- (7) T. Hood, *The Deathbed*.
- (8) W. Collins, 'To fair Fidele's grassy tomb'.
- (9) M.L. played the piano very well.
- (10) The pictures *were* later than the days when the young Balfours and Lytteltons made the music. Burne-Jones's series of 'Perseus' pictures were only being discussed at that time.
- (11) Spencer Lyttelton—A.J.B.'s special friend. He died in 1913.

(*Script continued*)

A.J.B. (*I do sometimes, but not like the old music.*)

Oh, some day I shall have a D.I. (12) with you, and then I shall not be so tied up.

A.J.B. (*Where ought the D.I. to take place?*)

Far away from here,—very far. (13)

(12) Mrs Willett's own name for a trance. She called them 'Daylight Impressions'.

(13) This suggests that Whittingehame, at the end of A.J.B.'s life, is what was intended, 'very far from London'.

Cf. M.V. 3061. 'Witenagem (?Whittingehame) home-coming, far away'—a possible reference to the end of A.J.B.'s life.

G.W.B. notes that the next script, which took place in Wales at Mrs W.'s home, is an instance of a comparatively rare type of script in the Willett phenomena; the whole thing was *written* while the automatist was in a state of trance, and was not followed by speech. It should also be observed that E.G. was Control both in this and the next sitting.

Now the interpreters had been puzzled over the reference in the last script (W.350) to the 'two feasts', which were Palm Sunday and the Annunciation. In 1875, the year of M.L.'s death, Palm Sunday fell on 21 March, and was the day of her death, and the Annunciation (or Lady Day) which falls on 25 March was the day of her burial, Maundy Thursday that year.

Therefore, G.W.B. took the opportunity to ask a question about this at the first opportunity during this sitting:

WILLETT 354.

16 August, 1915.

(*G.W.B. present*)

TRANCE SCRIPT:

He (1) said to me Don't be afraid—Come Let Gerald speak.

G.W.B. (*I am here—who is it?*)

E.G. I want to discuss the question of obtaining elucidation

(1) He = E.G. E.G. seems to have been aware that a question was about to be asked.

(Script continued)

tion of scripts. . . . Are there points here for instance?

Can you name one now?

G.W.B. (*We are in a difficulty about the references to lilies and palms and the Annunciation in conjunction with dates.*)

Yes—what idiots you must be

Annunciation—date

Palm—heraldry.

G.W.B. (*We understand that.*)

Yes, death—death on the day of Annunciation—is that clear? 25th March.

G.W.B. (*Yes; but the date of the death was not the 25th but the 21st.*)

No, surely not.

G.W.B. (*She died on Palm Sunday.*)

Yes, I know that—That joined in Heraldry—But the Sunday fell on the Annunciation—at least that is her recollection. I am speaking of that which links on to the Picture of the Lantern Bearer. (2)

G.W.B. (*I quite understand, but the Sunday fell on the 21st, not the 25th.*)

March 25th is the date we alluded to and it was Palm Sunday and Annunciation to her recollection—that is her memory, and she has a memory of Maunday.

G.W.B. (*That is the Thursday.*)

Yes.

G.W.B. (*That was Annunciation Day in that year and it was the day of the burial, not of the death.*) (3)

(2) The picture at Oxford, *The Light of the World* by Holman Hunt. That which links on is perhaps the yearly commemoration on Palm Sunday by the Talbots.

(3) Special Note. 'the date we alluded to'; in WILLETT III which contains what is probably the very earliest emergence in Willett scripts of M.L., the date '1888, March 25th' is given. 1888 was the date of *Edmund Gurney's* death, not M.L.'s (M.L. died in 1875), and it is a curious circumstance that in *that* year Palm Sunday did fall on 25 March.

The confusion may have occurred at some point in the mind of the automatist, for the 'communicators' do not always seem to know what has been recorded.

(*Script continued*)

Yes, perhaps that is where confusion arose in her mind if confusion there has been.

G.W.B. (*Apart from the question of dates we think we understand.*)

Yes, the perfect Knight.

And is all clear about Oxford? (4)

G.W.B. (*Yes.*)

I cannot help thinking still that in that year Palm Sunday fell on the 25th, but I think if not, it is a case of the burial memory having got translated into a death memory in her mind—

- (4) G.W.B. took this to mean the references to Holman Hunt's picture, to Keble College, the Talbots, and the yearly Palm Sunday retreat. At this time he was not aware of the existence of the silver casket containing M.L.'s hair, which had been kept there at Oxford for so many years, and which was probably the thing about which the script intelligence wished to know if it was clear.

Three days later the subject is resumed, in a script preceding trance.

WILLETT 355, 356.

19 August, 1915.
in Wales
(G.W.B. present)

SCRIPT:

(1) She sends a message.

The mistake was not entirely due to her mistake in date. The 25th had for her more remembered associations than the earlier date which we now know to have been the correct one. Is that clear? Also, in regard to the emergence of 5, 25th— there is a 5 in the years of birth and death, and this again gave rise to an impression of five as easily thought of. Is this clear?

G.W.B. (*I quite follow.*)

(1) She = M.L. The mistake is realized.

The year of her birth was 1850: her death 1875. The date of her birthday was 26 May. She was in her twenty-fifth year and in about nine weeks from the day of her death on 21 March she would have been twenty-five years old.

The 25th March is the Feast of the Annunciation, also called Lady Day, and perhaps there is in this fact an implicit allusion to the name Mary.

(*Script continued*)

Presently G.W.B. asked the following question upon the interpretation of certain scripts.

G.W.B. (*A point I should like cleared up is this: Allusions have been made to the constellations—Ariadne's Crown and Berenice's Hair. Do these symbols stand for the same person or for different persons?*)

SCRIPT:

Hair in a Temple is the Maiden Hair.

Berenice	}	Fiery Wheel.
Hair in a Temple		
Maiden Hair		

... Hair in a Temple is the Palm Maiden. . . . (2)

(*Mrs Willett presently became entranced, stopped writing, and began to speak*):

The Palm Lady has an association with the mois de Marie. The mois de Marie is the merry merry month of May—it is doubly the mois—my pun. (3)

Then he says to me, The Holy Grail is an Arthurian legend. It's other things as well, but it's also that.

Then he says to me, The Warden might understand that. What does he mean by that?

G.W.B. (*I understand.*) (4)

And then he says, It's very difficult to get references to bishops in this anti-clerical atmosphere (*here Mrs W. laughed*) but he thinks the pastoral symbol must have been understood. (5)

G.W.B. (*Yes, it was.*)

And he says there is a picture connected with the Palm

- (2) But at this date the interpreters were quite in the dark about M.L.'s hair having been preserved in the casket.
- (3) The pun is characteristic of E.G. (as noted by G.W.B.). M.L. was born on 26th May; May is the Virgin Mary's month; her first name was Mary, but she was called May.
Cf. also M.V. 344, 'Mary buds in Mary's month
All in a month of May.'
- (4) The Warden of Keble College = Edward Talbot: but he was now Bishop of Winchester.
- (5) This refers to 'shepherd's crook' and 'The Good Shepherd', which had appeared in many of the scripts, and is a symbol of a Bishop.

(*Script continued*)

Lady, not by Burne-Jones—He says, Knock. Lux Mundi
(6)

G.W.B. (*Yes.*)

And then the candle—was that clear?

G.W.B. (*Yes.*)

And to go to another subject. Was the dorsal fin clear?

G.W.B. (*I have always associated that with the Frate Minore.*) (7)

It was a reference to a piece of work he did on a fishy
subject. And then he roars—(8)

And he says—The two Palm references were understood, he supposes.

G.W.B. (*Yes, Heraldry and the Entry.*) (9)

And he says, in regard to heraldry—super aethera
notus—it was an attempt at a motto—(10)

G.W.B. (*So I suspected.*)

And then he says about Arthur, Faithful unto death; and
he says

Add to that, Faithful after death.

And then put the golden links, and the pattines of pure
gold, (11) and the harmony of immortal souls. . . .

And he says I'm going.

- (6) Holman Hunt's *Light of the World* is at Keble College, Oxford, originally called 'Behold I stand at the door and knock' (Burne-Jones was connected with another picture which commemorates another member of the Lyttelton family.)
- (7) G.W.B. uses guarded language, for fear of giving names away to the automatist. His brother, F.M.B. (often represented in the scripts as St Francis of Assisi) is meant by 'dorsal fin' because of his work in embryology.
- (8) See Special Note B in the Appendix where Miss Alice Johnson (A.J.) describes the particular piece of work F.M.B. did on the development on the fins of the Elasmobranch fishes, which is referred to above by the 'dorsal fin'.
- (9) —Balfour and Palm Sunday.
- (10) The Balfour motto is 'Virtus ad aethera tendit'—(Valour reaches to the Heavens). These words (in the script) also refer to Virgil's line, *Aeneid*, I, 379, 'Sum pius Aeneas, fama super aethera notus.'
- (11) 'Pattines of pure gold' (from *The Merchant of Venice*, Act V, Sc. I) are stars.

(Script continued)

G.W.B. (May I ask one more question?)

He nods.

G.W.B. (Don't you think, Gurney, the time has come to tell the whole story here?) (12)

(Here Mrs Willett took G.W.B.'s block and wrote):

Not yet here—wait awhile until more has been accomplished. This is the decision of the man of Assisi. (13)

G.W.B. (I understand.)

WAKING STAGE:

I'm looking at a picture—a young man with his hair parted in the middle—sorts of things here (*indicating side whiskers and laughing*)—(14) And then the odd thing is, you know that it is Arthur—such a killing Arthur! Did Arthur ever play the organ?

G.W.B. (Not that I know of.)

Why is he near an organ? Oh yes, I see! it's the responsive chord. All those organ references were that—

Vox humana—all that, you know. (15)

I must go, he says. How can I go with that noise of writing all the time? (16)

(G.W.B. noted: "Taking this last remark to refer to the sound of my pencil, I here ceased to write, and the record of what follows was made from memory next day: I think it is substantially accurate as far as it goes, though incomplete.")

I see a large house looking over a park. Near it is a Church with tombstones round it. Do you know that Church?

- (12) 'here' = to this automatist.

G.W.B. wished to encourage Mrs W. by letting her into the story of which her scripts form so large a proportion of the evidence. She had been depressed.

- (13) Of F.M.B.

- (14) The automatist appears to be looking at a portrait of A.J.B. in the fashion of forty years ago.

- (15) G.W.B. notes, 'I don't think "Vox humana" (the name of an organ stop) has appeared anywhere in the Scripts.' It may be a broad reference to the Browning poem *Abt Vogler*.

- (16) the 'I' here seems to refer to the automatist. She was always very sensitive to noise.

FEB. 1960]

The 'Palm Sunday' Case

(Script continued)

G.W.B. (*I think I do.*)

A very English sort of church. (17) Inside there is something white. Do you remember it?

G.W.B. (*Not at this moment.*)

Did you know any of the people who are buried there?

G.W.B. (*Yes, two at least I knew.*)

All those tombs are empty, you know. There's no one in them. I think it's stupid to have inscriptions on tombs when there's nobody there.

That Lady with the hair (*indicating with her hands the hair falling low down the neck*)—she speaks to me. She tells me I must go to bed. She puts a candle in my hand and tells me to go upstairs to bed.

(*Mrs Willett now opened her eyes, and recognized G.W.B. though she still seemed to be in a very dazed condition.*)

You here! Where am I then? What have you done with my candle? Have you taken it away?

G.W.B. (*Let me light you another.*)

No, I shall light one for myself. But it was my candle I wanted.

Mrs Willett now went up to her room, but she still gave G.W.B. the impression of not being quite normal, and next morning she could not clearly remember how she got upstairs.

Another sitting was arranged the following year by G.W.B. at Carlton Gardens with A.J.B. present, in rather easier conditions than last time. Mrs Willett appeared to be asleep, but her hand wrote steadily; A.J.B. supplied her with fresh paper.

(17) Almost certainly Hagley Church. The Church is close to the house.

WILLETT 376.

19 June, 1916.

in the Long Room, 4 Carlton Gardens
(A.J.B. present)

TRANSE SCRIPT:

The May Flower—the ship that sailed to the New

(Script continued)

World. But it is not of a ship but of a person I want it said.
The May Flower.

A slender girl with quantities of hair worn in heavy
plaits—I see her standing in the glade of a Park—over-
arching trees. What has she to do with Coma Berenice?
(1) (spoken) A question I can't answer.

A. J. B. (I understand.)

(Writing resumed) And add to that Silvery Sirmio—is that
understood?

A. J. B. (No.)

Row us out from Desenzano—another password.
There is a connection between the Poem and the Coma,
but Gerald [G.W.B.] will explain that. There is a double
connection. Sirmio has a literary association with a
classical poet, and Coma belongs to the same poet—that
is Association A.

Association B is Ave Frater—is that clear?

Assisi. (2)

- (1) 'De Coma Berenices' is the title of Catullus's poem giving the
story of Berenice's hair which she cut off and dedicated in a
Temple for the safe return of her husband.
- (2) 'Silvery Sirmio' and 'Desenzano' are quoted from Tennyson's
Frater Ave atque Vale, the title of which is taken from the final
words of a poem of Catullus, 'Brother, hail and Farewell.' Is it a
greeting from F.M.B.? [the brown *Brother* of St Francis of
Assisi's Order].

G.W.B. noted on the above :

Association A—between Tennyson's poem and Catullus's *De*
Coma Berenices = the particular brother, F.M.B., and the hair, is
clear enough.

Association B seems to refer to the two brothers now associated
in this trance, or to F.M.B. and M.L. together on the other side.
In the scripts F.M.B. is often represented as helping M.L. to
communicate.

Mr Shackleton Bailey, a member of S.P.R., illustrates the
connection thus :

Tennyson provides the two associations thus :

A. Sirmio (Catullus) B. Frater ave atque vale (Catullus)

↓

Coma (Catullus) = M.L.

↓

Frater = F.M.B.

(Script continued)

A.J.B. (Yes.)

Go back to Berenice. I never could make out whether the threads of that had been identified. It has been said Ariadne and Berenice—two constellations compared. (3) The lock of hair—that is the link—Is that clear?

A.J.B. (Yes.)

The classical one. Someone said Ptolemy. a campaign. Berenice's vow. She cut the lock from her head. It had been there, the poem says, through the years of the past. The vow—Did she offer Bulls as well? (4) All these classical allusions are scattered about and disguise a reality which touches the Blessed Damozel—is that clear? The stars in her hair were seven.

As waters stilled at even.

(Mrs Willett then spoke aloud):

A man holds before me letters. . . . I have never known him but I call him the Dark Young man.

A.J.B. (What sort of letters?)

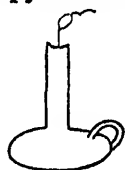
Big square letters—would you like me to copy what he showed me?

(written) OXFORD.

(spoken) He holds another letter up.

(written) Lux mundi

[Drawing of a lighted candle in a candlestick.]



(spoken) I say this belongs, and candlestick—He laughs and says, G.W.B. will explain.

(written) This—the bearer of this



is here,

(3) G.W.B. had asked a question about this, refer to p. 150.

(4) For 'did she offer bulls as well?' cf. Catullus, *De Coma Berenices*, LXVI, 33-4.

'Atque ibi me cunctis pro dulci conjuge Divis

Non sine taurino sanguine pollicita es.'

Mr Shackleton Bailey translates: 'And there you promised me to all the gods for your dear husband, not without bull's blood.'

(G.W.B. observed: It seems very unlikely that this detail should have been normally known to Mrs Willett.)

(Script continued)

and tries to give a Salutation

(5) She is standing close to a young man with rather curly hair parted in the middle and small semi-whiskers—can you recognize him?

A. J. B. (*Is it—? naming another member of the Lyttelton family—a brother.*)

No—Excalibur is the association that makes it clear. (6)

A. J. B. (*guessing that it must be himself asks: Is it Arthur?*)

Yes, of course.

A. J. B. (*Has May any message for Arthur?*)

The May blossom has never ceased to bloom unfading there sweet-scented as in the meadows near her home. She sends the word through a poem REMEMBER (7) And through another sonnet. . . .

'And if God will

I shall but love thee better after Death.' (8)

The lock of hair Berenice The symbol.

But oh! behind it lay the beating human heart with all its faithfulness and love, and its passionate belief in the faithful Knight.

A. J. B. (*I understand—Is there more to tell?*)

Later—and elsewhere—some day at. . . . (9)



(5) Bearer of the two forms of 'Sigma' = M.L.

(6) At first A. J. B. does not recognize that it must be himself. Mrs Willett seems to be seeing a phantasm, as though she was between the two worlds.

(7) Christina Rossetti, *Remember*.

(8) Elizabeth Barrett Browning, *Sonnets from the Portuguese*.

(9) *Note by J. B., the compiler of this Case.* In the records blank spaces are left where proper names occur on account of the necessity for privacy. I am sure the word here must be Whittingehame. It was of course assumed by everyone, including I am sure A. J. B. himself, that A. J. B. would die in the ordinary course of events at Whittingehame, his home. But as a matter of fact he died at Fishers Hill. There follows here the only instance in Willett script of the use of M as a signature, and its form is peculiar, suggestive of the Greek 'Sigma' turned over, or even of a W for Whittingehame.

WAKING STAGE: (Recounted by A.J.B. to E.M.S. immediately afterwards, and written down by her.)

'When the writing stopped Mrs Willett still sat with her eyes closed. She talked about the Dark Young Man who was standing, she said, to her right between her and me, and in front of us: also about the girl in the old-fashioned dress, who was "holding her little Daphne by the hand". She went on to talk about a large house, and gave the name of Whittingehame with other particulars. Presently she talked to me about myself without knowing me; she said that Whittingehame belonged to a man she knew a little, but she could not remember his name. He was a big man, and did not know her well; and she said how curious it was that though she knew him so little, another part of her—or she in a different way—seemed to know him very intimately. Then presently she said: "Oh! I remember his name now—it is Arthur Balfour: and there is another thing that belongs to him, a long room with pictures in it, but it is curious I seem to associate it more with music than with pictures."

'I tried at this point—erroneously supposing the long room to be associated in her mind with May Lyttelton—to bring her back to Carlton Gardens, and asked if the slim lady and Daphne were still there? But she could not understand about any slim lady and asked if I meant her child Daphne, and said that she could not see Daphne. . . . Then she seemed to wake up further and to recognize me, but asked if I were a picture or a real man, not seeming sure, and asked also where she was. After this she soon became quite herself again.'

NOTES by E.M.S.

The foregoing record was related, written, and initialled by A.J.B. about 11.0 p.m. on 19 June, 1916, the sitting having taken place immediately after luncheon. A.J.B. is convinced that Mrs Willett was in trance all through the script.

E.M.S. next records that:

After the sitting Mrs Willett and I walked up and down for some time as she said all the circulation seemed to have gone in her legs from the waist downwards. She said she thought she must have had a D.I.* . . . (Lord Balfour) was a very nice person to sit with—so calm and quiet. It was odd that it should be so, as she knew him so little. She talked about the influence of the room which she felt as soon as she came into it. She could not describe it exactly, but I think it must be what one means when one talks of a place seeming haunted. At the same time I do not think there is any conscious sense of any personality in the

* Her own name for a trance = 'Daylight Impression.'

associations or feelings. . . . I told her about the séances for physical phenomena we used to have at Carlton Gardens . . . and how E.G. and F.W.H.M. were regular attendants at them. She was interested in thinking of E.G. as being so far connected with the house.

(Sgd.) E.M.S.

It was, I think, after this last trance script and an ensuing conversation with his brother that G.W.B. heard of M.L.'s beautiful hair and of the silver box which A.J.B. had had made for it to be kept in. This led the interpreters to search back among the scripts of all the automatists for many years past, and to discover those allusions to it which are set forth here in Part III—The 'Ariadne', 'Berenice', and the 'Lock of Hair' series of scripts. (See pp. 204 et seq.)

Meanwhile, the First World War had drawn to an end, and in 1922 Mrs Willett went out to Geneva as a Delegate to the Peace Conference. Here she met A.J.B. again, who was present in the capacity of Head of the British Delegation to the League of Nations Assembly. Her proximity to A.J.B. induced her to write some scripts during some of the speeches which must have been very inconvenient for her. But nothing new emerged and the same symbols and topics were repeated. During this period A.J.B. was presiding over the Special Council which arranged the loan to save the economy of Austria and secured the requisite guarantees from various member States.

(3) *THE LAST YEARS OF A.J.B.'S LIFE* *and* *CONCLUSION*

DURING the last five years of his life A.J.B. was engaged with the Imperial Conference (1926) which is considered by some people to be the crowning achievement of his statesmanship. As Chairman of the Committee of Dominion Prime Ministers, formed to discuss the future of inter-imperial relations, he issued the Report which proposed the new Constitution of the Commonwealth, involving the complete independence and free co-operation of the Dominions, a conception that had long been in his mind.

Early in 1926 he was ill with pneumonia ; from this time his health gradually failed. The year before, his nephew R.A.L. had married and was now living at Whittingehame, managing the estate. A very happy

relationship existed between A.J.B. and this nephew, not unlike that of father and son.

Two events occurred in the mid-winter of 1925-6. Hagley Hall was partially destroyed by fire, and R.A.L.'s little son was born at Christmas time. It would almost appear from the following Willett script that the birth of this child provided an opportunity for the group in the Other World to send a message. The christening took place in Whittingehame library on 4 February, 1926, and Mrs Willett, two days later, far away in Wales, noted :

'Heavy with script all day, and finding no uninterrupted time till 9.30 p.m. when I felt an absolute *rush* as if someone was literally dragging me.'

WILLETT 417.

6 February, 1926.

Wales

SCRIPT:

This Lady by the Trees has been trying to send a message by you. (1) It is very important. She has been wringing her hands because she could not get a message sent to him. She kept saying to me—Oh, if only she had been there where he is (2) It is like seeing an open door and then a chasm of distance between.

Try for her tonight—she is very urgent—there is a meaning She says . . . this for identity, the flashing sword, (3) flashing in the moonlight, Gerald will understand—(4) Peace on my brow—peace on my eyes—peace—as the sea after storm—

What makes you write that?—a poem you know but she doesn't (5)

Something has drawn her into constant contact with the things of your world—the passionate longing to make her presence realized—

but his eyes are holden (6)

- (1) 'you' = the automatist, 'him' = A.J.B.
- (2) A.J.B. was at Whittingehame. The implication is that if Mrs Willett had been in actual contact with A.J.B., M.L. would have attained momentary direct apperception.
- (3) Symbol of A.J.B. ('Excalibur', sword of King Arthur).
- (4) Gerald = G.W.B.
- (5) From the poem *The Ghost* by Walter de la Mare (Mrs W. evidently knew the poem, but M.L. would not : in fact, it was not written till after her death.)
- (6) G.W.B. observed : 'something' is believed to be the birth of A.J.B.'s great-nephew at Whittingehame about six weeks before the script.

(*Script continued*)

That is why she knocks and knocks at the door of your mind crying out to you to send a message.

Surely, they will find the reference—I, I too, have written swift iambs (7)

Hist, said Kate, crumbling the hounds their messes. (8)
Did he feel the destruction of the house—a house of memories—early and swift (9)

There are palm branches strewed upon the way (10) It's so strange to look on—in a sense he thinks he has forgotten the immediacy of his grief—a life-time's labour has overlaid it—and yet in the undying self it is just as sharp—It is the undying self she sees, this lady by the trees.

green emerald her eye (11) where flowing water passing by yet sunders him from her. (12)

the lady who haunts the long room (13)

... Something she tries to say ... within her grave the unborn lives were laid—There is something now that accounts for this obsessing thought. (14)

(7) See Special Note C in the Appendix.

(8) A quotation from Browning's *Pippa Passes*—the 'Kate' of this poem is Catherine of Cornaro; the context is as follows: The Queen hears Pippa singing the song which begins 'Give her but the least excuse to love me!' It is the little maid who cries out to the Queen, 'Tis only a page that carols unseen, crumbling the hounds their messes.'

The above are examples of the cryptic and puzzling passages that occasionally occur in the scripts: the allusion here seems to be to the name of Catherine (M.L.'s second Christian name), though why in so queer a fashion it is hard to tell, when so often in WILLETT they can be so clear.

(9) The old home of M.L. had been partly destroyed by fire shortly before this.

(10) An allusion to Palm Sunday, the day of her death.

(11) This is perhaps an allusion to the 'emerald eyes' of Beatrice, and to the passages where Dante sees her from afar. (See Appendix 2, p. 257.)

(12) The 'flowing water' suggests the river Lethe as described in Dante's *Purgatorio*.

(13) The Long Room at 4 Carlton Gardens is no doubt meant.

(14) G.W.B. thought that this must be the christening of Gerald Arthur James two days before.

(Script continued)

Look in my face—I am called no more (15)

The lost days of my life—There is such a passionate will to live in her—

She reaches out to him—she took you there in sleep last night (16) she thought she could reach him in dream but it failed—If you can send the message he will understand—He will know she is unchanged and beside him—the unseen unguessed presence Death is not the end . . . it means closer than breathing and nearer than hands and feet. That is the thought, a closeness beyond all telling—

Promise to send this and let a word be sent to her through you. . .

(15) Quotation from Rossetti's *House of Life*.

'Look in my face : my name is Might-have-been ;

I am also called No-more, Too-Late, Farewell.'

(16) You = Mrs Willett.

COMMENT by J.B., the compiler of this Case, on W. 417.

It has often been observed that the phraseology of subliminal material may be 'coloured' by the individual mentality of the automatist. In the case of the preceding script, it must be borne in mind that Mrs Willett was a lady who had a very strong predilection for motherhood, and I feel that I should draw attention to this trait in her, because from what we know of M.L. and her friendship for A.J.B. it seems to me very unlikely that the sentiment in the script, the wish to remind A.J.B. so forcibly of the 'might have been', emanated from M.L. In judging a script, we always have to reckon with the peculiar twist that the medium's own psychology may give to whatever thought or mental association is passing through the subliminal strata on its way to expression in automatic writing ; and I think that WILLETT 417 gives utterance to what I may call the biological disappointment which Mrs Willett herself would have suffered if she had been prevented from ever having any children. By this time there is little doubt that Mrs Willett's unconscious mind must have picked up a certain amount of knowledge of the circumstances of this Case, even if it were largely guess-work. In the case of complete trance, on the other hand, a much purer transmission seems to be achieved, and in WILLETT 420 (three and a half years later), which shortly follows, I would suggest that the message *there* is far more true of M.L.'s warm and spontaneous nature where she says, 'Tell him (A.J.B.) he gives me joy' (p. 166).

This foregoing Script, WILLETT 417, was despatched to G.W.B. at Fishers Hill and immediately sent on by E.M.S. to the recipient of the

message (A.J.B.) at Whittingehame, where he was staying at that date, having been ill with a slight attack of pneumonia.

Four days later, A.J.B., writing in the quiet of his study there, sent an answer in a letter to E.M.S., enclosing the following message which was subsequently read aloud to Mrs Willett in trance.

MESSAGE sent by A.J.B. in response to the Request
made in the SCRIPT of WILLETT 417.

(Enclosed in a letter sent to E.M.S. dated Saturday, February 13th, 1926.)

Whittingehame

"The message in its essentials is understood by him and is deeply valued. The "Lady by the trees" has been much in his thoughts during many days of illness, and destroying fires make old memories the more vivid. Assuredly he does not require to be told that "Death is not the end". Yet there is in her message a note almost of pain which leaves him perplexed. She seems for the first time to find in him a change which though admittedly superficial she dwells on almost with intensity. He knows of none. Half a century and more have now passed. Births and deaths have followed each other in unceasing flow. The hour of reunion cannot be long delayed. During all this period he has had no access to her mind except through the rare intervention of others, no intuition of her presence, although he does not doubt its reality.

"Through his complete deficiency in psychic gifts he has no intuition of that "closeness beyond telling" of which the message speaks with such deep conviction, and which he conceives to be of infinite value. Further messages would greatly help. Of the mysteries of birth he thinks much, but dares say nothing.'

During the next two years A.J.B. was much at Whittingehame, and although his health was steadily declining his advice was frequently sought by responsible politicians, and his assistance was extremely valuable to the Committee of Imperial Research, whose work in afforestation, irrigation, and the study of diseases has been of great importance to countries under the British flag.

In the summer of 1929 he was staying with his brother G.W.B. at Fishers Hill, and upon the General Election of that year, he travelled to Bognor to give up his Seals of Office to King George V who was himself in poor health. A.J.B. was now aged eighty-one, and after that he became so frequently ill that he did not ever return to Whittingehame. The following October, six months before he died, Mrs Willett visited Fishers Hill and while sitting in his room with G.W.B. and E.M.S., she had the following "Experience" which was recorded by G.W.B. on the next day :

'Yesterday evening about 6.0 p.m. I took Mrs Willett upstairs to see A.J.B. who was lying on a couch in his sitting room. There was no idea of trying for a script, or of a sitting of any kind ; and it was arranged that after a quarter of an hour or so B.B. * was to come up, and start music on the gramophone (which stood in the passage just outside the door), thereby giving Mrs Willett the opportunity of slipping away. This programme was duly carried out, and Beethoven's Trio in B flat started. Mrs Willett, however, rather to my surprise, continued sitting. Presently she shut her eyes, and whispered to me, "This room is full of Presences." We were sitting close together, near the foot of the couch, but on one side of it. A.J.B. remained lying back, listening to the music. He was facing us but did not seem to be looking at us, or to be aware of our speaking to each other. Mrs Willett proceeded to describe to me in whispers what she was seeing, or rather, mentally *sensing*—for though she spoke as if she was *seeing a phantasm*, she explained that it was with the mind's eye only that she saw. Her whole attention was concentrated on a single figure, that of a lady in an old-fashioned dress, young, and with thick and beautiful hair. A brilliant light streamed from her whole figure ; she was standing by the side of A.J.B.'s pillow, resting her hand on his arm and gazing down on him with a look of infinite tenderness.

'I said, "I know who she is", but Mrs Willett took no notice. I think that it was about this time that she said, "This room is like a Cathedral". I asked if there was anybody else present whom she could recognize, but she answered "No".'

'She complained of feeling cold ; declared that there was an icy wind blowing between her and me ; and seemed astonished and incredulous when I told her that I felt nothing. She also asked if it was possible that A.J.B. could be unaware of the lady's presence. I replied that I believed he was, and that he was as impervious and un-psychic as myself.

'Towards the end of the second movement of the Trio Mrs Willett remarked that she had been almost in trance, and only with much effort had succeeded in retaining consciousness.'

After Mrs Willett had left the room, G.W.B. told his brother what she had seen.

Meanwhile B.B. put Mrs Willett into an armchair in her bedroom, gave her a hot water bottle, and as she began to speak with closed eyes, took a note of her words, as follows : †

WILLETT 419.

16 October, 1929

'She said, as though in a dream: I can only think of one thing

* G.W.B.'s wife.

† From B.B.'s record.

(Script continued)

that at all describes what I have seen, and that is the section in *In Memoriam* where the words occur

"And came on that which is"

She said that A.J.B.'s room was full of presences—such light, such radiance—

(B.B. asked, 'What sort of presences?')

She said, 'one figure there—things coming out of that figure—such wonderful things. The profound unchangeableness of it all! It was a woman's figure—quite young, dressed in an old-fashioned dress. Lovely quantities of hair gathered around her head. Her head was turned from me but I saw the side of her neck. Impossible to describe all the things that seemed coming from her—the mass of sureness, tenderness, and power. It made everything else in the room appear dead, while every form of Life you can imagine radiated from her. Her hand was upon his arm—she never took her eyes from his face. I told G.W.B. that it seemed as if in a sense Time had vanished.

When you have an experience like that, you know masses that no mere words can describe. If I could only draw—a perfect line can sometimes express what no words can. There was such a blast of cold wind I could hardly get breath to speak.

Then she said, 'Oh, I feel as if I had drunk a whole bottle of whisky—I must sleep.'

(B.B. left her, fallen asleep in her chair.)

We now come to the last Willett Trance :

WILLETT 420.

18 October, 1929.
at Fishers Hill

Two days later Mrs Willett consented to try for script or trance in the sitting-room. A.J.B. was lying on the couch, G.W.B. was prepared to record, and Mrs Willett sat near the couch, with pencil and block before her ; but no script was forthcoming, it was all trance-speech this time. The gramophone in the passage outside was playing Bach's Air on the G string. By the time the music ceased Mrs Willett appeared to be asleep ; and then began to speak so rapidly, and in such a low voice that G.W.B. had considerable difficulty in recording ; and the record, although verbally accurate in the main, may thus be imperfect here and there.

TRANCE SPEECH:

I see people—Oh, I wish I could—there's a message for somebody—(pause)

There are three people here, and one of them is the dark young man (1)

He says to me, I'm quite asleep now.

And there's another man I don't know, loosely-knit—holding something in the shape of a pear. He says that should identify him—(2) Then there's the beautiful lady who made me so cold the other night, looking down at somebody in bed (3)

She's all bright and light, and she says to me, 'How long I have been waiting to send this message!' You know, she's trembling, because she's so eager, and the dark young man explains to her that if the message is to be sent she must control her feelings. And you know she's so full of passionate tenderness that she can't and she keeps on saying 'Oh, my dear, oh, my dear, oh, my dear!' She says it doesn't make *(some words here not taken down)* It's only the top of their minds that is blind, but deep down there is something that knows, so it doesn't matter when people can't stretch out—it's a separate faculty.

She picks up a book, reading aloud, and I hear some of the words—'We two, we two, will do this together, and I myself will teach him.' Oh, and look here, she says, 'Will you remember and say often to yourself, "Are not two prayers a perfect strength, and shall I be afraid?"'

And in this book that she is reading there is a prayer that she is going to make to Christ, and it ends with the words, 'Together, I and he.'

And she pushed the dark young man away, and poured out such a flood of words that I could never repeat all: and it's all about not to be vexed or troubled, and just to be patient, because everything is so perfectly all right, and she never, never goes away.

And she thinks—well, she had an experience—and then somebody watched beside her until—it was in Spring—and when the time of Hosanna had come, she reached peace—Oh, this is the point about it, for you to remember that she knows every inch of

(1) F.M.B.

(2) Alfred Lyttelton, M.L.'s brother, the famous cricketer, who died in 1913. He appears in the Scripts after 1914, with the emblem of a *pear-shaped* jewel, or Saxon jewel (such as is associated with the Saxon King 'Alfred').

(3) This is M.L., and the 'somebody in bed' is of course A.J.B., whom the automatist, in her trance-state, does not recognize.

(Script continued)

the road, and there is nothing to mind about it at all: Time is nothing.

And she says, 'Oh, my dear, my dear,' and 'that you are never alone.' And she wants you to know that she is absolutely alive, and herself, and unchanged.

and that earth had the broken arc, and heaven the perfect round. And that's not future, it's always been.

Only she longs so to be able to speak, and now she knows you've heard it. Only to know that . . . you had great possessions. . . .'

(There last words were imperfectly heard by the recorder.)

You know, she's so full of peace—she's like a lovely lily. And she says, 'The dark young man is with me, and the lady of the picture in your little room—not in this house (4) How very different those two people are, the lady of the picture and this peace lady!

And she says, 'You'll have to use your imagination to see yourself always with company!' and to try and give as many hours to sleep as possible. She wants you to sleep much more than you do, because when you are asleep you see them and are happy; and always when you wake, you forget. But it doesn't matter, and she knows that you know all about her; and she's not troubling about evidence now—that's done with—It's just companionship. Deep calling unto deep. Such a longing to comfort and help, but under all the absolute certainty of joy.

She's leaning down and stroking, like that.

(The automatist had taken A.J.B.'s hand and was stroking it.)

and saying—and suddenly she tells me the most important thing she has to say,

'Tell him he gives me Joy.'

(Here A.J.B. clutched Mrs Willett's hands fiercely, but she did not seem to feel it in the least.)

How wonderfully happy she is! I've got to go back now. She clings to me; and when I'm asleep she's with me sometimes because her nature is so compassionate and generous. But the dark young man has a message—not for you, but for Gerald, to say they are satisfied . . . they direct, and are satisfied. And the lady with the beautiful eyes says to me—'You must go back, but I stay here.'

- (4) The lady of the picture—Blanche Balfour, A.J.B.'s mother, whose portrait as a young girl hung in his bedroom at Whittingehame; Mrs Willett had never been into this room.

WAKING STAGE:

Mrs Willett said, 'I smelt may-blossom' (long pause) She then opened her eyes, and addressing A.J.B., whom she was facing, she said, 'For a minute I didn't know you. . . . My head feels full—not uncomfortable but full.'

Now Mrs Willett went to lie down ; and B.B. meeting her husband downstairs asked him, 'Is Arthur happy?' to which he replied, 'Very happy.'

*That evening B.B. noted: **

While dressing for dinner I received a message that A.J.B. wanted me. He looked intensely, absolutely happy—a sort of 'mount of vision' look on his face. He asked if G.W.B. had told me what had happened, and said he was most profoundly impressed. He hoped he had not hurt the lady (i.e., Mrs Willett), but at one time he had grasped her arm and held it with such fierceness that he was afraid, thinking of it afterwards, that he must have hurt her. But he had *not* hurt her : she was utterly unconscious of everything that had happened. But this made one realize how acutely it must have moved him.

AN EXPERIENCE BY THE WRITER (J.B.)

I now come to tell of an experience of my own which I do not think can be omitted from this story. (For a biographical note on myself the reader should refer to the list of personages at the beginning.)

In March 1930 about six months after the last Willett Trance (420) I was staying at Fishers Hill with my husband, R.A.L. I should mention that I have had, on occasions, psychic experiences,[†] but at this date I had absolutely no knowledge of the scripts or of the work of the interpreters. I did know, as the rest of the family did, the facts of A.J.B.'s love story, but not about the hair in the silver box which was still in the keeping of Lavinia Talbot. I also knew who Mrs Willett was, and that she had had a 'Vision' in A.J.B.'s room the previous October, but I knew no details of it beyond that it had made him very happy.

On the evening of the 10 March, 1930, I was sitting with E.M.S. in A.J.B.'s bedroom, while the nurse was playing on the gramophone just outside the door the records of Handel's *Messiah*.

A.J.B. had been a little better the last two days, and was, I felt, when I glanced at his attentive face, deeply contented and absorbed in listening to the music he loved with his whole heart. The nurse, having fixed in the records, went downstairs.

* B.B.'s record of the last year of A.J.B.'s life.

† See *S.P.R. Journal*, 26, [1930], p. 25.

I now quote from my private record :

I had, at first, simply an odd sort of feeling of expectancy, as though anything might happen, and presently I became aware with a sensation of a rushing mighty wind (which was entirely subjective, as nothing around me was even stirred), that the room was full of a radiant, dazzling light. This I felt rather than saw, as a blind person might do, and I started trembling. Now it seemed to me that there were people there too ; they had no concern with me, they were invisible ; but I knew that they were clustered about A.J.B.'s bed, and that their whole attention was concentrated on him. They seemed to me to be most terribly eager, and very loving and strong ; and I recollect feeling a good deal of apprehension because I felt they were there for some purpose, though I did not know what it could be.

I could not stop the trembling, so I was wondering if I ought to go out of the room into the passage for a little while, when it seemed to me that something like a voice within me said, 'You are not to go away,' and I looked at E.M.S. sitting in the armchair to see if she was aware of anything unusual, but she did not appear to be. The music came to the passage where the words occur : 'And in my flesh shall I see God.' At that moment my eyes were *compelled* to look at A.J.B. His face, transfigured with satisfaction and beauty, seemed to express all the glorious vision which both music and words conveyed ; and I stared, fully expecting him to die at that moment, and to pass straight into the Heaven that awaited him on all sides. But his face changed, and then he was shaken with the seizure which marked the last phase of his illness, and I was filled with terror and distress. Perhaps my shock was the greater for having just been upon such spiritual heights ; and the extraordinary thing was that I was vividly aware that the feeling in the room had *not* changed, that the radiant joy and light still thrilled around him, and that the agonizing spectacle of the poor body's affliction caused no dismay whatever to those unseen ones who watched, but that *it was what they had wanted* to happen. That was what seemed to me so incredible as I fled for the Nurse ; and as I ran immediately afterwards to telephone for the Doctor, I was saying over and over again to myself, 'It was *intended*—it was *intended*.'

The idea seemed positively to be burnt into my mind : I had the strange sensation of being two persons, one still lingering in A.J.B.'s room agast at the callousness of those beings who had appeared so loving, the other doing what was required in the urgency of the moment. Everyone was afterwards so surprised at my promptness : I could hardly say, which was the case, that I had been in a sense prepared ! But finally when I returned to normality I found myself with the profound conviction that all was well.*

* I told B.B. about it the same evening, and E.M.S. the next day.

Thinking it over afterwards I began to realize that though to my bodily view it was terrible, to those who see the spirit it may have been simply a fierce effort to cast off the body and set free a soul already with them ; and since a merciful unconsciousness accompanies the onset of a stroke we do not know, and never shall know, into what peace and joy his soul may have receded in that little space. But the physical constitution was too strong to be thus easily thrown aside, and then he was found to have lost the power of speech, a deprivation of human intercourse which must have been to him a great sadness. During the next ten days he gradually weakened, and died on the morning of the 19 March, 1930.

CONCLUSION OF PART II

It is interesting, I think, that the simile of a Knight should have been applied to A.J.B. at the time of his death. In *Punch* on 26 March, 1930, appeared the following poem by Sir Owen Seaman, of which I quote the first, second, and fourth verses : *

1. Not the desire of fame—he cared for none
 Who better loved the Muse's shadowed glades—
 Drew him to face the arena's dust and sun
 And the clash of ringing blades.
2. To put his knightly honour to the proof,
 This was the call that made his destiny clear—
 Service that claimed a mind serene, aloof,
 And a heart too great for fear.
4. Noble of manners, touched with nothing base,
 He, when his bright lance laid a rival low,
 'Forbore his own advantage'; such the grace
 That has passed and left no foe.

Certain points arise from the consideration of the 'Palm Sunday' Case as set out in the Willett scripts. One of the things we may observe is that at first sight it appears as though the love between the 'Knight' and the 'Palm Maiden' was stronger on her side than on his. Why else did she make such efforts over so many years to get in touch with him, whereas he never sought for any communication from her?

With regard to A.J.B. we know almost nothing of his own inner thoughts throughout his long life. He was intimate with no one, he was extremely reserved, and he left no private papers beyond a small photograph of M.L. in a locked box. What we do know, from his letters to his friend, Edmund Talbot, when he was a young man, is that for a period the significance of his loss when M.L. died seemed to grow with

* Reprinted by permission of *Punch*.

the years, and we can have little doubt that her death was the ultimate reason why he never married anybody. We also know that when in middle age he played with the idea of marrying a certain lady for the sake of the family inheritance, he said to E.M.S., 'But she must understand that I have no heart to offer her—nothing but ashes.' * So his feelings were evidently exceedingly strong after all those years : and I think that it was largely on account of the strength of those feelings that he was at first an unwilling sitter to Mrs Willett. It was only during his last years that he showed a deep excitement over the scripts which concern this Case as propounded to him by G.W.B. Yet there is no record that he ever volunteered any comment, beyond the first incredulity of 1912 (p. 121) upon the various sittings as they occurred which might reveal his true thoughts, and he never sought a sitting of his own wish.

On the other hand, M.L. is represented in the scripts as being eager, passionate, 'homeless in the heart of Paradise', still hungry for human joys. In judging of this we must remember that all subliminal phenomena are largely influenced by the medium's own mental attitude to these things, and Mrs Willett was a lady of very high emotional sensibility. Many people would find it most distressing to imagine that M.L. might be suffering real grief over what life had never given her. All we know is that she had a warm and ardent temperament, and that at first she found A.J.B. lacking in the usual attributes of masculinity ; and we also know that by the time of her death a very strong and deep feeling had grown up between them both. Her sister's little book of notes certainly bears out the suggestion made in 1912 in WILLETT 292 (p. 120) that she (M.L.) 'never really knew until she got there, across the Sands of Dee', that is to say, across to the other side of death ; and perhaps—? 'that he really loved her as she him'—is what we may legitimately infer was the intended conclusion of that Willett passage. For what the scripts certainly suggest is that she had access to his subliminal mind, and so, presumably, she knew after death, if she did not know before, what had been the true state of his heart ; whereas he, on his own testimony, was completely impervious to any intimation which might have invaded his conscious mind from the Other World. What I think is a probable explanation of the language of some of the Willett scripts, notably W.417, is that Mrs Willett, having 'tapped' a poignant memory, not necessarily of M.L.'s own, but it could be from the thought or memory of some member of her family still alive at that date thinking over the events of long ago, magnified the regret by a process of sympathetic distortion, and gave it undue prominence. I think this assumption is legitimate from what we know of the dramatizing propensity of the subliminal mind—its effect on Mrs Willett may have caused her to 'harp' on the tragic theme.

* Told to the writer by B.B. and by E.M.S. herself.

There seems to me to be no need to suppose that M.L. was unhappy all those years about a relatively unimportant thing compared with the far bigger and deeper contact which the scripts persistently assert was present between the lovers. As I remarked before, from what we know of M.L.'s disposition it would be more true of her relationship to A.J.B. when Mrs Willett says (p. 166) 'Tell him he gives me joy', and it is significant that Mrs Willett comments upon this message that 'she (M.L.) tells her that it is the most important thing she has to say'.

Perhaps some people will feel that many questions might have been asked of the 'communicators' through Mrs Willett, and further evidence for this Case obtained. This does not seem to have been done. G.W.B., E.M.S., and J.G.P. were all very old, and the reticence over private affairs which was typical of the generation to which they belonged, seemed to preclude them from making enquiries of A.J.B. about his early memories. Now all are dead.

Yet should we really have gained very much more? Questioning a medium and receiving an answer must always be influenced to a certain extent by the medium's own personal preconceptions, which too frequently confuse and mislead. Also the mere asking of a question opens the door to thought-transference, in which telepathy between the living can never be ruled out. We do not yet know the full extent of subliminal activity, and so it must be admitted that there is nothing in this Case that was not known to somebody somewhere and therefore could not be explained by telepathy from persons still alive who knew, or had once known, the facts.

Whether we regard the 'Palm Sunday' scripts as emanating from personalities in the Other World or not, they do furnish us with a fascinatingly interesting study. Those who devoted years to them certainly felt with increasing conviction that in this phenomena evidence for 'the hand of the Other World' could be found, and that it was evidence of a sort quite unlike anything known hitherto. The scripts also suggest to us a spiritual history of a constant relationship growing with the years on either side of the grave, which, whether we believe in it or not, must set us thinking again on all the spiritual values. From my own point of view, what is valuable to posterity is that the scripts are very nearly our only guides to the profound emotions of A.J.B.'s life. I believe, in spite of the difficulties of interpreting symbolism, that we have here an inward glimpse into the personality of one who but for the scripts might always have been misunderstood.

PART III

FURTHER SCRIPTS CONTRIBUTED BY THE OTHER AUTOMATISTS REVEALING THE SAME SYMBOLISM AND SUPPORTING THE EVIDENCE

INTRODUCTION

It has been a work of the greatest difficulty to extricate the material of this Case from the other subjects in the scripts, and to present it intelligibly to a reader. Only part of it appeared in the form of straightforward trance utterances, most of which came through Mrs Willett from 1912 onwards, and are now familiar to us. The whole background was embedded in numerous cross-correspondences, symbolic imagery, and allusions to personalities in legend or literature, in the work of all the automatists during many previous years.

It would appear—in fact, it was alleged—that all this script material was being presented through the mediums concerned without any desire that it should be recognized or understood, but simply *recorded*, and that the intention was first to show that the facts of the ‘Palm Sunday’ story were known to the intelligences responsible for the scripts, and, secondly, to add to the evidence for the Case as set forth at a later date in the Willett phenomena.

The following selection of extracts from the scripts of the other Automatists of the S.P.R. Group will show to any interested reader the earliest emergence of those topics which were later discovered by the interpreters to belong to the ‘Palm Sunday’ evidence. They are arranged in chronological order from 1901, and from this early date till after 1912, as we already know, no one of either the mediumistic or of the interpreting groups knew anything about this Case.

Unfortunately, it is impossible in a short survey to give adequate examples of the *links* that bind a number of associated symbols together in relation to a special subject, which is so remarkable a feature of the scripts as a whole and seems to suggest evidence of design on the part of what was apparently a whole group in the Other World.

I start with *M.V.* who was the first, and began automatic writing in 1901. She was familiar with the classical languages, and her writings are representative of the cryptic method, many of them being in Greek or Latin and often very difficult to translate. One can, however, perceive the symbols emerging increasingly clearly over the years, and the

scripts which were so fragmentary at first become finally almost explicit. To the interpreters, once Willett had given them the clue in 1912 these scripts of earlier date were a revelation of corroborative evidence.

As is well known to many members of the Society, the scripts of 'the S.P.R. group' are often polyglot, words, phrases, or whole sentences in Latin and Greek appearing in the same script with English. Some of the Latin and Greek is ungrammatical, and here and there occur words of doubtful meaning, some being apparently creations of the automatist's subconscious mind. It has been thought best in this paper to translate all the Latin and Greek into English, the original being also printed, in brackets, in a few cases where the meaning is doubtful. It has not been thought necessary to translate the few scraps of other languages, e.g. French and Italian, which also occur.

Many of the scripts deal with a variety of topics, and in order to make reasonably clear a narrative, which must in any case be complicated, these scripts have been condensed by the omission of irrelevant material.

(1) EXTRACTS FROM M.V. SCRIPTS

We will start with a set of eight scripts illustrating references to A.J.B., to M.L., to the Balfour family, and to Scotland.

(1) M.V. 3048.

30 July, 1901.



This is the sign
that helps and
the snaky



(2) M.V. 3050.

6 August, 1901.



the sword and the palm ☿

These drawings display the earliest association of the sword elsewhere described as Excalibur—King Arthur's sword—with the 'snaky' coil, which symbolizes the tress of M.L.'s hair, and is the curly form of Sigma. See Special Note A in the Appendix for description of the various forms of Sigma according to Liddell and Scott. Again, the sword is combined with the palm, which has a double reference—first, to A.J.B. whose crest is a palm tree, and, secondly, to M.L. who died on Palm Sunday.

(3) M.V. 3055.

20 August, 1901.

... Wellington—is it the Duke or the place?

... Arthur can tell you *Σιγμα σιγματος* (=Sigma of Sigma).

In this script three words have double meanings, Wellington, Arthur and *Σιγμα*.

To Mrs Verrall 'Arthur' meant her husband, and 'Wellington' ... the place' would mean Wellington College, his school to which he was devoted. But in M.V. scripts 'Arthur', though she did not recognize it, is sometimes shown by the context to mean A.J.B., who was named after 'the Duke'.

Sigma and a name beginning with ϕ (Ph) had an association with F.W.H.M., as M.V. learnt later. But it is clear that the Greek letter Sigma in one or other of its numerous forms, is primarily a symbol for M.L. here in conjunction with another lady, to whom 'Ph' refers i.e. 'Phyllis' the name given by F.W.H.M. to Annie Marshall. While Wellington by itself might have a reference to A.W.V., and Sigma by itself to F.W.H.M., for he used that symbol for his notes on sittings which concerned 'Phyllis', the association of Wellington and Sigma would have no connection with either of them, *but would be appropriate* to A.J.B. and M.L. This is an example of the curious links in the scripts that put quite a different turn to the meaning.

(4) M.V. 3061.

4 September, 1901.

Balfour is the word—not Chal—several times he has tried for this—Mrs Sidgwick is somehow connected—No use to ask.

Witenagem Home coming far away.

Witenagem = evidently an attempt at Whittingehame.

The G is pronounced soft.

he = probably F.M.B.

(5) M.V. 3071.

17 October, 1901.



(some meaningless words)

I can't get it. . . .

But you are on the track.

The sign Sigma and the sword.

(6) M.V. 3146.

9 October, 1902.

Dreamers see most of the truth—in golden visions of the dawn. They can tell you that this is true. . . . Royal purple in samite scented when you somewhere see such things in a chest then believe and certain others also. purple but not fine raiment lying in a chest it gleams and a scent is there. It is something laid aside with care that once was worn. It is far from you you never saw it but Arthur knows what I mean. He saw it worn. . . .

To the dark tower came who? Ask him who? and where? The tower was dark and cold but we all loved it; he will remember (1)

- (1) It was not realized for many years that this must be the old castle, Whittingehame Tower, much loved by all the young people of the family. Who? = F.M.B. and he who 'will remember' = G.W.B., his favourite brother.

The 'royal purple' earlier in the script is a reference to M.L.'s tress of hair lying on the purple velvet in the silver box. Mrs Verrall thought that the 'Arthur' was her husband, but the key-word in this part of the script—'in samite'—reveals that A.J.B. is meant. Samite is not a Latin word, though it appears here in a Latin context, but its most obvious association in modern English is Tennyson's line from the *Passing of Arthur*, where the arm that brandishes the sword Excalibur is described as being clothed in white samite, mystic wonderful. This implicit allusion to Excalibur makes it clear that this script belongs to the Palm Sunday Case. Other references in WILLETT and M.V. strengthen this, and later in M.V. 359, 1 March, 1910, where the full quotation appears: Clothed in white samite—mystic wonderful . . . and a crown on her head . . . a crown of lilies . . . (almost certainly a reference to the 'Blessed Damsel', that is to say M.L.).

Another interesting reference to the Balfour brothers occurs in M.V. 446, 20 February, 1912, not long before Mrs Willett began the 'Palm Sunday' Series:

Not once or twice—path of duty—and you know the rest. Stubborn thistles.

Nemo me impune—and Scotland's lion. Then there is another thing to describe—wait. [*Drawing of a castellated crown*] and a castle, a chess castle not a real one.

This refers to something that has been spoken of before this—

(Script continued)

[Drawing of a thistle's head] **You can't gather grapes of thorns nor figs of thistles.** (1)

- (1) The first four sentences are from Tennyson's *Ode on the Death of the Duke of Wellington*, so this is clearly to be referred to A.J.B. 'No one with impunity assails me' is the English translation of the motto of the Order of the Thistle and was first used on coins of James VI of Scotland, I of England. Thistles in the scripts seem to mean Scotland and may be taken as references to the Balfour family. The mention of a 'chess castle' and 'something that had been spoken of before' refers back to a previous M.V. script, 70a 4 April, 1906, 'Chess—red and white men and elephants for the castle,' and also to HOLLAND 197, 24 July, 1907: 'A little white knight from the set of old ivory chessmen.'

The above allusion to a set of chessmen in which elephants for the castles appear seems to point to the Whittingehame set, which is red and white ivory, very fine and old, and was always treasured by the family. The castles are small and circular and are carried on top of elephants, which is, I think, rather unusual.

The following set of eight scripts allude to the emerald ring, the pearl necklace which is worn by M.L. in the photograph, to her names, to the symbols of the candle, the Catherine Wheel, the moon, which all are applied to her; and to the topic of 'the bridge' built of love and longing between this world and the next.

(1) M.V. 3226.

31 July, 1903.

... The lady with the pearls. deep eyes not dark—unheard the voice like silver bell remembered.

... clear eyes and deep they watch—no, it looks all wrong. He can't see that it is poetry.

Then there's something about meeting—not face to face, but soul to soul, and soon.

Long watched for—now close.

More through Helen (1) later.

(1) Helen = H.V.

(2) M.V. 3237.

27 September, 1903.

... Write now what I tell you ... an emerald ring for the pledge

FEB. 1960]

The 'Palm Sunday' Case

(*Script continued*)

and it is the girl you know and you will be interested in the news—do not guess. . . .

the line runs (?) straight—Three rows of pearls are clasped round her neck. Ask.

(*Note by Mrs Verrall: I went to sleep before the end.*)

(3) M.V. 9.

31 January, 1905.

But let me say this—emerald and onyx—no, an emerald ring is meant. Ask Helen what it means, she will know.

(4) M.V. 85.

7 August, 1906.

Its unseen pilot's guide.

Give the message meant for you. The loss is hers the ring lies on the gravel path—a ring with emeralds in it, but it will be found . . . [*drawing of a ring*] a half-hoop ring. (1)

(1) Mrs Verrall was by this time sure that one of her friends must have lost a ring.

(5) M.V. 123.

7 January, 1907.

Then I see three words written in a pretty woman's hand, three words, the last is the longest.

Diana is pleased.

Here comes a candle to light you to bed. (1)

(1) In the scripts the goddess Diana or Artemis, whose symbol was the moon, always seems to stand for M.L., and the allusion to the *candle* points to the photograph of M.L.

(6) M.V. 130.

28 January, 1907.

Star

wonder

the world's wonder

And all a wonder and a wild desire.

The very wings of her

A WINGED DESIRE.

winged love

(*Script continued*)

Then there is Blake and mocked my loss of liberty
But it is all the same thing—the winged desire—passion—the
hope that leaves the earth for the sky.

Abt Vogler. . . . (1) That is what I want—

On the earth the broken sounds . . . threads. . . .

In the sky the perfect arc. . . .

The C major of this life.

(1) For Browning's poem *Abt Vogler*, see Appendix 2.

(7) M.V. 141.

25 February, 1907.

I stretch my hand across the vaporous space (1)—the interlunar
space 'twixt moon and earth. . . .

the lucid interspace of world and world. Well, that is bridged by
the thought of a friend, bridged for your passage, but to-day for
the passage of any who will walk it, not in hope but in faith.

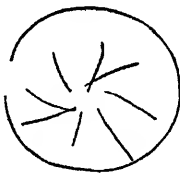
The bridge has been built from our side, it is our thought that
builds it—but it rests on a pier of your founding—not yours, of
you only—of all of yours.

(1) The simile of 'the hand outstretched' always = M.L. This is one
of many scripts on the topic of 'the bridge' between earth and
heaven. In a later M.V. script 708 we have: 'Bridgebuilders are
we all, and a bridge must be built from both sides.'

(8) M.V. 202.

21 October, 1907.

[*Drawing of a wheel*]



I get no impression except of a piano and someone sitting at it.
Then say radiant—it is like that. (*In Latin*) rays of the sun (*in*
English) or spokes of a wheel.

(*in Latin*) weapons of the shining day. With the image of the
shining moon. (1)

(1) M.L. played the piano very well: cf. M.V. 41. 'Mary is now
going to the piano to play Chopin but he does not like it.' And

WILLETT 350. 'Did a lady with very long fingers make music in this room?'

The drawing is an attempt at a Catherine Wheel, and in conjunction with the moon is undoubtedly symbolic of M.L. so the interpreters believed.

This is a more simple series of four scripts referring to the Lyttelton coat of arms, to the nursery rhyme 'Mary Mary', with various plays on the name Mary or May, to the topic of day-dreaming when old memories revive the spell of joy.

(1) We begin with M.V. 3064, 12 September, 1901, which is signed with Sigma.

In the long dull room with candles lighted

. . . scallop shells along the edge and marigolds—a funny little garden. (1)

(1) The combination is interesting of candles, scallop-shells (which figure in the Lyttelton coat of arms), and the allusion to the old rhyme :

Mary, Mary, quite contrary

How does your garden grow?

With silver bells and *cockleshells*

And pretty maids (*or sometimes marigolds*) all in a row.

Cf. M.V. 344. 'Marie was the name we wanted. then with Marybuds in Mary's month—all in a month of May.' 'Mary's month,' i.e. The Virgin's month = May : M.L.'s birthday was in May—All are allusions to her.

(2) M.V. 372.

13 August, 1910.

Marigolds no Marybuds—what are they? (1)

Sweet Marybuds—Ladies smocks all silver white.

no no you do not get it right

winking Marybuds

White was the vesture that they wore

Golden their fairy shoon

He looked in through the open door

Saw the swift dancers tread the floor

Heard viol flute bassoon

(1) 'Marybud' is another name for Marigold.

(*Script continued*)

And as he gazed the cock crew loud
Lo all that fairy scene
The dancing feet the white robed crowd
Vanished dissolving like a cloud
That is not but hath been
Only the murmur of the breeze
Only the glistening dew
Faint light of morning through the trees
No other fragment could he seize
To prove his vision true
Yet through the long years yet to come
Through sorrow, joy, despair
He'd but to shut his eyes to see
Those gold-shod dancers dancing free
To that fantastic air

I think there is more to come

And in the silence of the night
As sleep's soft curtain fell
Queen Mab's unseen and noiseless flight
When darkness verges into light
Brings back the fairy spell

Brought—not brings

It is a past tense that is wanted—past represents
repetition—

Many a time BROUGHT

(3) M.V. 413.

22 May, 1911.

Cockleshells all in a row.

Cockle shells and even the oyster has its pearl (1)

- (1) Note the date of this script, near M.L.'s birthday. Here we have an allusion to the shells in the Lyttelton's coat of arms, to the rhyme 'Mary Mary', with its association with M.L.'s name: and also an *implicit* reference to a pilgrim with his cockleshell for a begging bowl, and to 'the pearl of great price' for which the merchant is seeking, which is the subject of M.L.'s memorial window in Hagley Church. Finally in the next script we come to the name *May*, combined with an allusion to the thread of meaning that runs all through these scripts.

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(4) M.V. 431.

28 October, 1911.

May blossoms many
But the thread is soon lost
The blossom of the May

That ought to have a meaning for you, a plain meaning.
not the Mayflower—and not Tennyson's poem at all.

May blossom (1)

(1) M.L.'s family always called her May.

The meaning is: *Not* the ship that sailed to the New World.

Not Tennyson's *Queen of the May*.

But the simple name May.

A set of eight scripts now follow, of which the last is of especial interest :

(1) M.V. 425.

12 July, 1911.

Qualis luna incerta per silvas luce maligna—you know the rest
—the moonlit glades Endymion lit by the moons white lamp as
evening fell—the shadow where the watching moon saw (1)

(1) For the Latin quotation : cf. Virgil, *Aeneid*, VI, 270–1, the reference is to Aeneas' journey through the realms of Dis.

Here we have the Endymion topic, to which all the different automatists contribute, which was understood by the interpreters to mean the mystical intercourse of souls between earth and heaven, associated with quiet and sleep. The subject is carried on in the next script.

(2) M.V. 455.

14 July, 1912.

But the true dreams the glimpses of the real world, do not wholly pass away—they leave a sense of what they stand for and alter the whole outlook by degrees. . . . Many an unremembered dream has left its mark, has added to the sum of memories which make up personality and will perhaps some day be more vivid than the events of your waking life. It is often in sleep that both knowledge and impulse are conveyed and they have none the less been conveyed though you remember nothing on waking. Your deeper self knows, and the knowledge has been registered and will one day be utilized . . . on earth peace and silences upon the hills, silences deeper than speech or thought, and communion in the felt silence.

(3) M.V. 524.

29 March, 1913.

And ever the beat of the unseen feet
that only the angels hear.

That has a purpose and one you have not grasped—
And again

Whom mortals call the Moon—
The Unseen Maiden

(4) M.V. 596a.

5 March, 1914.

... My good sword cleaves the helms of men.
And then St. Agnes Eve—the convent snows. The two make a
pair. Tennyson's poems both.
Wait — — Now say inaccessible
and then inexpugnable.
The inaccessible maid in the inexpugnable tower. (1)

- (1) This script was written in reply to a question asked of the 'communicators' by E.M.S. on a point which had puzzled the interpreters. The question was 'Can you explain about the devout lover?'

The mis-quotation with which this Script opens is from Tennyson's *Sir Galahad*.

J.G.P. noted 'I do not see much point in the conjunction (of the two poems *St. Agnes' Eve* and *Sir Galahad*) unless it be that both poems have for their subject visions of the other world.'

Mrs Verrall herself noted that 'the inaccessible maid in the inexpugnable tower' referred to the old fairy tale of Rapunzel, which had been mentioned in an earlier script of hers about two years before, as follows: M.V. 457, 20 July, 1912 (which was after she knew the facts of the Palm Sunday story but when as yet neither she nor any of the interpreters knew the story of M.L.'s hair):

'Who looks out of the window? And he climbs up the tree.
... It is a German story, I think. Rapunzel, let down your hair.
Can't you see the analogy? the girl at the window and the climbing lover? Does the road wind uphill all the way?'

There is a further cryptic point in the reference to 'Sir Galahad' which is that Sir Percevale's sister (who was a nun and to whom the words 'convent snows' possibly allude) bound upon Sir Galahad a girdle made of her *hair*.

Only a few days later a further reference to hair appears in

(5) M.V. 599.

24 March, 1914.

... Don't forget that every passage with a quotation from Virgil is to be looked at with special care—not one but contributes something of importance to the whole. Even when such a common phrase as *sic itur ad astra*—How did Berenice's Hair get to the stars? And what moves the Sun and all the other stars? (1) 'Tis Love that makes the world go round.

That has been said before. . . .

- (1) The quotation is from the last line of Dante's *Paradiso*. The answer to the first question, 'How did Berenice's Hair get to the stars?' might be 'because the Gods perceived her *love*'. There is in this script a hidden reference to the bridge topic—the idea of 'love bridging the chasm', as later scripts will show.

(6) M.V. 623.

27 June, 1914.

The steeple of a church amid the clustering elms of home. The elms are an important point—not the elms of our Backs, nor the elms that flung their arms heavy-foliaged, nor the elm mated to the vine, but a group of English elms clustered round a country church. Then say, Let your light shine before men, and put not your candle under a bushel. (1)

- (1) This is certainly suggestive of Hagley amid its woodlands. 'The Backs' are in Cambridge (so familiar to Mrs Verrall); 'the heavy-foliaged elms' are reminiscent of Tennyson's *In Memoriam*.

The 'candle' makes the association clear. But by this date Mrs Verrall had been told about A.J.B. and M.L., though there is no record of her ever having seen the photograph of her holding a candle, and Mrs Verrall kept very careful notes of all she saw or did.

(7) M.V. 687.

19 April, 1915.

Knock and it shall be opened unto you.

And who is the hooded figure that comes among the crowd at the gate? The hood conceals the face—It is a tall figure and there is no stoop in the shoulders.

Give me my scallop shell of quiet.

And he bears the pilgrim's staff.

(Script continued)

No, this is not a prophecy—it is description. Knock and it shall be opened.

And it was opened to that pilgrim—and shall be to all such—There is more to come. Wait for the rest. (1)

- (1) The allusion here is to Holman Hunt's picture *The Light of the World*, which was at one period called 'Behold I stand at the door and knock', combined with a description of a pilgrim, and the first line of Sir Walter Raleigh's poem *His Pilgrimage* (for which see Appendix 2) makes it quite clear that A.J.B. (the pilgrim) is meant.

(8) M.V. 709.

18 October, 1915.

Finish the tale
the mountain tops that freeze
Thorough bush thorough briar
Still holding the unconquerable hope
Say that emphatically—*spes invicta*
Ariadne's clue is another way of saying the Unconquerable Hope.
But there is a difference—he who follows the Hope follows blindly
in faith and trust but the holder of Ariadne's clue knows that he is
retracing a road already trodden—that is the point. So the bearer
of the clue in fact holds more than a hope—But the distinction
though real is often hardly perceived on earth, for not every holder
of the clue remembers the earlier journey
But stick to this—whether he remembers or not

ARIADNE KNOWS

That will do—I think Piddington will understand. (1)

- (1) Cf. Willett Trance p. 165 (WILLETT 420) at the end of A.J.B.'s life, speaking of his approaching death, 'She (M.L.) knows every inch of the road.'

'He' = presumably A.J.B. Of course it was not until years later that the interpreters realized that allusions to 'Ariadne' had reference to M.L. This script is obviously on the 'Pilgrim' subject, and its allusions in the light of our knowledge of A.J.B.'s faith seem especially apt. For in spite of being impervious to psychic experiences of any kind, he does not seem ever to have much needed reassurance on the sure and certain hope of survival: the script here suggests that when M.L. died part of 'the Pilgrim' had died too (as is the case with those who experience any profound grief), and just as we know that the buried parts of personality

still exist, so he may indeed have held 'more than a hope', because it was rooted in his depths. This may be 'the point'.

The patient reader will be asking by now, 'Why was there so much Latin and Greek, and obscurity in M.V. script?'

In attempting to give an answer, I must put it on record that Mrs Verrall was naturally sceptical, and with her conscious mind she questioned everything. Perhaps the 'communicator', whoever and wherever he was, found it easier to transmit messages to her in the Latin and Greek so familiar to her, although apparently the standard was often far below the rendering which her ordinary mind would have given; also perhaps such messages would be less open to telepathy from the living.

With regard to the obscurity, here we are in the realm of symbolic representation, and the fragmentary and allusive nature of subliminal productions is well known. J.G.P. was convinced that the 'communicators', or group of intelligences responsible for the scripts, intended to conceal the meaning from both the automatists and interpreters, at any rate for a certain period, and that to use symbols was the only way to ensure it. Occasionally some assistance over the difficulties of interpretation seems to be offered; in H.V. 267 we are told:

'The quotations are a framework—from the known to the unknown. The gradual emergence of a train of thought can be traced through emphasis and reiteration—no, by emphasis and elimination. . . . I do not think the idea contained in the references to elimination has been clearly grasped. The gradual emergence of a train of thought was spoken of before. Exegesis* is an example. The metaphor of the grain—winnowing the chaff.'

Another question we may ask is: Why, in spite of the apparent necessity for symbols, does M.V. script often say, as if to complain, 'You will not understand' . . . and 'Try to know'. (These complaints are more frequent in the M.V. scripts which compose Part IV, Section 2.)

I have suggested that Mrs Verrall's subliminal mind was constantly influenced by her supraliminal, especially in the earlier scripts. Her natural doubt of every statement made her endeavour to find some interpretation in events in the world around her. In M.V. 710, 25 October, 1915, we have the following statement in the script relating to this tendency of hers:

'Ye band of brothers.

'All the allusions to brothers are to be put together. They should include brotherhood, brethren and so on. When that has been done, take apart the brethren group and ask Gerald (G.W.B.)

* A Greek word. The substantive form usually means 'an interpretation' or 'statement'.

(Script continued)

to make a special study of them. Count in the first lot all the fratres, etc. Even the Arval Brethren had a meaning. And of course the Great Twin Brethren. But remember the group within a group, the brethren which is to be referred specially to Gerald—Yes, I know you think you see the point of this, but YOU DON'T, and you think you are making it up yourself as a test but YOU ARE NOT.' (1)

- (1) 'The band of brothers' was believed to refer to the three Balfour brothers, A.J.B. and G.W.B. in this world, and F.M.B. in the other world.

'fratres' refers to Latin brotherhoods which were probably representative of F.M.B., because of St *Francis of Assisi*—(who was as we know one of his symbols).

'Twin Brethren' is a reference to the constellation of Castor and Pollux, the brothers of Helen of Troy, and belongs to another topic of 'celestial guidance' not dealt with in this paper.

'The group within a group' probably refers to the three Balfour brothers, one of whom (F.M.B.) appears to be a member of the larger 'communicating' group.

(2) EXTRACTS FROM Hld SCRIPTS

Mrs Holland started automatic writing in 1903, continued till 1910, and never knew anything about the 'Palm Sunday' story. She was acquainted with the Mount Temples of Broadlands, Romsey, who had been F.W.H.M.'s great friends. Much of her work concerned F.W.H.M., and there are many scripts relating to F.M.B. and to M.L. ; and also to M.L.'s sister-in-law, Laura, who died in 1886 at the birth of her baby and of whom Mrs Holland had a slight knowledge. She was frequently in India. She had only met A.J.B. at a party. Yet in her scripts the same symbols, the candle, the pilgrim, may blossom, the ring, make their appearance.

(1) Hld 161.

3 December, 1906.

So doth the greater glory dim the less.

... For them a short lived joy.

Oh Starry hope that didst arise

But to be overcast. (1)

- (1) The first line is from Shakespeare *The Merchant of Venice*, Act V, Sc. I.

Portia: How far that little candle throws his beams!

So shines a good deed in a naughty world.

Nerissa: When the sun shone, we did not see the candle.

Portia: So doth the greater glory dim the less.

The point is 'candle'.

The second quotation is from E. A. Poe's poem *To One in Paradise*.

(2) Hld 165.

19 December, 1906.

... It is only in appearance that the light appears unduly brief or all too swiftly terminated—in reality the wheel had run full circle.

The old belief that the hour of birth is bound finally to be the hour of death. . . .

'Into a darkness quieted by hope.' (1)

[*Drawing of a spiral scrawl.*]

No the water has a whirling sweep, but not a circular whirlpool. Pink May blossom on the trees near the drive—*Qui bien ayme tard oublye* Why not that motto for the ring? It applies to both sides.

(1) Quotation from Robert Browning's *Sordello*, which refers to the rivulet by the channel of which Dante escapes from the Abyss (*Inferno*, XXXIV, 127-39).

(3) Hld 188.

17 April, 1907.

I am not one person—there are several of us, I mean the influence that is pushing at your elbow. You keep your wrist too stiff and we can only get a leverage high up that makes the pencil push in jerks.

Annie (1) is one and Mary Mary L. . . .

That's the first great freedom getting rid of time—it's more exhilarating even than getting rid of matter.

(1) Annie Marshall = the 'Phyllis' F.W.H.M. loved.

(4) Hld 215.

9 December, 1908.

'Three queens with crowns of gold and from them rose
A cry that shivered to the tingling stars.'

Mergellina. vedere e poi morire

. . . misty mountain tops.

Candles are burnt out. . . .

(Script continued)

Try next month. . . Peace. Take comfort for past failures. . . . (1)

- (1) This script refers to the *Passing of Arthur*; to the district of Mergellina, a part of Naples where F.M.B. had a little house while working at the Naples Aquarium in 1873-4; and to candles (an M.L. symbol). The full quotation is from Shakespeare, *Romeo and Juliet*, Act III, Sc. 5.

'Night's candles are burnt out and jocund day
Stands tiptoe on the misty mountain tops.'

- (5) We will take the next three in a sequence.

(a) Hld 215.

9 December, 1908.

. . . A circling diadem of quivering star.

(b) Hld 218.

30 December, 1908.

To add to golden numbers golden numbers

The Pleiades Stars in her hair were seven.

(c) Hld 237.

16 June, 1909.

(Six months later)

Nomen. [Latin = a name.] Note—Stars and their long reflection in rippling water. . . . The reason why the seven stars are no more than seven is a pretty reason.

G.W.B. writing on allusions to the constellation of Ariadne's Crown ('a circling diadem') says 'It is clear that a strong point is made in the Scripts of the number of stars in "Ariadne's Crown" being seven. According to Ovid (*Fasti*, III, 512-15) Bacchus transforms the nine jewels of Ariadne's Crown into nine stars, and in Tintoretto's well-known picture her Crown has nine stars [and in that of Titian, eight]; why then this insistence on the number seven? The answer is plain in my opinion: it is in order to identify the stars in "Ariadne's Crown" with the stars in the hair of the "Blessed Damozel" and therefore Ariadne herself with the Palm Maiden, i.e., M.L. The juxtaposition of topics must always be taken into consideration and we keep on finding Ariadne *combined* with well-known symbols applying to M.L.' In the second Holland script above, the emphasis on numbers seems to point to the significance of the last word 'seven', and G.W.B. held

that 'very likely what the "communicator" really wanted was "Ariadne's Crown", but that "the Pleiades" which is universally known to have seven stars in it got written, because the automatist had already the idea of the Blessed Damsel's "seven stars" coming into her mind. This may seem somewhat far-fetched but in the scripts we have discovered that single words are often of special importance, and in the last Holland script above the word "nomen" [= a name] is an important *linking* word. It links up with M.V. 3239 which was written in Latin, "Ariadne—a crowned star, this is the sign and the *name* (nomen) Seven stars in the crown", that is to say, in the crown of Ariadne which was the name wanted.' The quotation which follows in the last Holland script, 'The reason why the seven stars are no more than seven is a pretty reason,' is from Shakespeare, *King Lear* : and in the context there it refers to the Pleiades : but if G.W.B.'s surmise is correct the 'communicator' had in mind both 'Ariadne's Crown' and the 'Blessed Damsel' here too.

(6) Hld 240.

7 July, 1909.

Say not the struggle nought availeth (1)

Poor shattered flowers beaten and broken down by the wind and rain. Even the pinks have lost their sweetness.

Dante and Beatrice—My lady looks so gentle and so pure while yielding salutation by the way—And in her was such perfect gentleness that she appeared to say I am at peace. . . . (2)

What prey did the mountain claim?

Where the white fangs of the crevasse gave up their victim. The grass grows very long over the graves at Chamonix. And the guide was able to hang another votive offering at Our Lady's Shrine for another safe ascent of Mont Blanc. Snow blindness

Charmilles. (3)

(1) This quotation is the first line of a poem by Arthur Clough.

(2) Dante and Beatrice certainly symbolize the Knight and the Palm Maiden : these quotations are from *Vita Nuova* (Rossetti's translation) from two quite separate sonnets. Cf. WILLETT 190, 3 June 1910. ' . . . Not lasting eternally but beyond Time out of its encompassing restraint—Beatrice—Love that never found its earthly end. . . . '

(3) The rest of the script presumably has to do with the death of F.M.B. in the Alps : but certain things are inaccurate—the guide was killed with him : they were not ascending Mont Blanc, but the Aiguille Blanche de Peuterey, and his death was not due to 'snow blindness' but to a spike coming out of his boot. F.M.B.

and G.W.B. climbed the Chamonix district in 1881, and on his last visit to the Alps in 1882 F.M.B. first walked in the Chamonix district with Petrus, his guide, before attempting the ascent of the Aiguille Blanche de Peuteret where he met his death.

(7) Just over a fortnight later came another reference to F.M.B. in

Hld 242.

29 July, 1909.

'Up and up through the rosy foam of the Alprosen to the sharp clefts where grow the star crystals of the eidelweiss and the deep blue bells of the gentian. And the mountain grave is to be taken for a sign.'

(8) Hld 256.

25 November, 1909.

Yet will I add a virtue—a great patience. Haven't you noticed that E.G. has been withdrawn for a little?—he has been looking after things on the other side—What—well, we'll call it the herring pond, if you think you follow that—Of course as far as space went the messages would not have been affected but we needed his concentration on that particular point. . . .

le clou Ma chandelle est morte—(1)

(1) E.G.—Edmund Gurney, who was at first the chief control in Mrs Willett's phenomena. Possibly this refers to the development of her mediumship (she started writing in 1908), for as we are aware it was of great importance to the 'Palm Sunday' Case. The sentence in French gives a key-word = 'candle'. This script was written on St Catherine's Day.

(9) I will conclude these extracts from Mrs Holland with a sequence of four scripts all giving the candle or the moon symbols :

(A) Hld 259.

5 January, 1910.

Frank says this

(1)



[Drawing of a
crescent moon.]

(1) Frank = F.M.B.

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(B) Hld 265

The 'Palm Sunday' Case

2 February, 1910.

[Drawing of a crescent moon.]



The moving Moon went up
the sky and nowhere did
abide.

(1)

- (1) This was written on Candlemas Day, the Feast of the Purification of the Virgin Mary.

(C) Hld 275.

20 April, 1910.

The glittering links of an endless chain. . . . The chestnut tree is early this year—the five green fingers that compose each leaf are fluttering in the West winds. . . .

Berenice's ever burning hair.

She's asleep

How far that little candle throws its light! (1)



[Drawing of a candle in a candlestick.]

- (1) In a previous script, Hld 107, it had been written :

'The white *candles* on the chestnut tree are all kindled now' and the idea of candles burning leads the automatist to 'Berenice's *ever-burning hair*'. 'She's asleep' refers to the automatist.

An interesting M.V. script (M.V. 489, 23 November, 1910) follows out the Candle simile with reference to 'little' emphasized as if suggestive of 'Lyttelton' :

'Let your light shine before men.

Don't set your candle under a bushel even if you think it is but a poor farthing rush-light. How far that *little* candle throws his beam. Notice the choice of words and don't alter them. It is not always that the words are of importance, but this time they are.'

(D) Hld 285.

23 June, 1910.

**The full argent of the moon.
Orbéd maiden with white fire laden (1)
Unclouded was the sea of dreams.**

(1) References to Shelley's *The Cloud*, quoted in Appendix 4.

Connected with these two HOLLAND scripts there is also WILLETT 316, 2 July, 1913. 'Look back, [*i.e.*, to *other Scripts*.] The nearness of the unseen, and like a ghost she glimmers—something like that. . . . I can't get it clear. . . . The clear shining of the moon. Night's candles are put out.'

(3) EXTRACTS FROM H.V. SCRIPTS

Mrs Salter (Helen Verrall) started writing in 1903 and continued till about 1930. J.G.P. who edited her scripts for private printing in 1930 always considered her work especially valuable, though far from easy to interpret. Not only was she quite unspeculative about what the meaning could be, leaving all that to the interpreters, and therefore her productions are less open to interference from the conscious level, but she was also occasionally entranced at one period, and in this condition some very clear messages were transmitted and important dissertations on the *modus operandi* and on the interpretation of scripts were given.

She was not told a word about the 'Palm Sunday' story till after A.J.B.'s death in 1930.

Before 1912 M.V. and H.V. used occasionally to compare and discuss their scripts: this might account for certain similarities in symbolism, but cannot have affected the fact that they did not know to what or to whom the symbolism applied. A statement by Mrs Salter is here attached concerning her knowledge, or rather lack of knowledge, of the subject of this paper.

The Crown House,
Newport, Essex.
May 17, 1958.

My dear Jean,

I enclose a note about my knowledge, or rather lack of knowledge of the Palm Sunday case.

To the best of my knowledge and belief I never knew anything of A.J.B.'s romance, or of other facts relating to the Palm Sunday Case, until I was told of them by J.G.P. in 1933. During the relevant years I was not in touch with people who would have been likely to know about these matters themselves, still less likely to talk to me about them. I have no reason to think my mother knew anything of them

herself, until she was told the outline of the case by Mrs Sidgwick early in June 1912. The story of the hair was at that time unknown to Mrs Sidgwick and my mother never heard of it before her death in July 1916. She certainly never spoke to me of any circumstances connected with the case. The only members of the Lyttelton family I was in touch with in the relevant period were Arthur Lyttelton and his wife, when he was Master of Selwyn College, Cambridge. I played often with their three children. They left Cambridge when Arthur Lyttelton became Bishop of Southampton, and I was still quite a small child.

(Sgd.) Helen de G. Salter.

Here is the first set of four H.V. Scripts relating to the 'Palm Sunday' Case :

(1) H.V. Q

23 August, 1903.

. . . Why did Mrs Verrall not understand about those pearls? We said it plainly—it is a clue. . . .

(2) A later script H.V. 135, 30 November, 1908, gives the essential link :

Diamonds and pearls—a chain—palm—Palm Sunday. . . .

(3) And in H.V. 40. 16 August, 1907, we have the lily and palm symbols appearing :

Let the word pass.

Sing to the God. Give palms, give lilies with full hands. . . .

(4) H.V. 36.

26 July, 1907.

Time past he felt as time went by how far he was from life and joy.

The eye of fate is never closed—it watches even in the deepest darkness.

Through darkness to the light—the casement slowly grows a glimmering square

Foi et roi [*drawings of two lozenges*] the crest below—

NOTES on the above four Scripts

There seems to be an attempt at the motto of the Lyttelton coat

of arms, which is again referred to in a later script H.V. 41, 20 August, 1907, which suggests Hagley Hall, as follows:

'Sempiternum (everlasting) a marble staircase circling to the roof arch overhead and the low mullioned windows—an ancient haunt of romance. . . . Foi et roi—that is the motto.'

The first sentence in the fourth script of this series suggests the state of mind described in A.J.B.'s letter to Edward Talbot (refer to p. 93 in Part I, 'The Story Told').

Next come seven scripts dealing with various topics, near together in date, and finally linked together by the last one:

(1) H.V. 34.

23 July, 1907.

Under the greenwood tree, beneath the shade of a beech. . . .
There is no meaning in a faded pansy. Throw it away,—let the
dead bury their dead. But you press on.

Still nursing the unconquerable hope
Still clutching the inviolable shade
With a free onward impulse bursting through
By night the silvered branches of the glade

THE UNCONQUERABLE HOPE.

(2) H.V. 45.

30 August, 1907.

Truly you will perceive in this what is important—the long
road winding uphill . . . here and elsewhere a golden key.
Dreams in the night time give the final thought.

A candlestick—the light shining in the dark. How far the little
candle sheds its beam.

light-bearing—that too has been given . . . light—that is the
leading word.

(3) H.V. 45a.

31 October, 1907.

Not more than man but peer among his peers. A tower four-
square to all the winds that blew—
green grass and pansy beds—those make the picture and two men
talking. . . .

(Script continued)

He possesses a kingdom not human, himself a mortal. . . . (1)

- (1) This script, as was pointed out by A.J. (Alice Johnson) connects two *Arthurs*: the first sentence is reminiscent of several stanzas in Tennyson's *In Memoriam*, which was dedicated to his friend Arthur Hallam, viz.: Stanza 44, 'ranging with thy peers'; also Stanza 14, 'The man I held as half divine'; and there is also an unpublished Stanza which is to be found in *Tennyson, A Memoir*, Vol. I, p. 306-7, as follows:

A master mind with master minds.
 An orb repulsive of all hate,
 A will concentric with all fate,
 A life four-square to all the winds.

The second sentence in the script is a reference to the following lines from Tennyson's *Ode on the Death of the Duke of Wellington*, whose name was Arthur and after whom A.J.B. was called:

O fallen at length that tower of strength
 Which stood foursquare to all the winds that blew.

The interpreters were therefore of the opinion that this script must point to A.J.B.—The 'two men talking' may have been an allusion to him and his special friend, Spencer Lyttelton.

(4) H.V. 46.

1 November, 1907.

Another sword—the hilts cross. . . . [*A drawing of a sword.*]**A spiral double** [*Drawing of a spiral.*]**over and over** [*Drawing of a circle, may be meant for a Catherine Wheel, or a full moon.*]

M.L.

(1)

- (1) This script has the very rare signature of M.L.

(5) H.V. 48.

7 November, 1907.

By moonlight glimmer led from rock to rock
 The vessel glides unheeding of the shock
 A ghostly semblance of a ship that knew
 Nought but the ghostly semblance of a crew—
 Sharp jagged teeth—those words should give the clue.
 A voice warns—who listens?

(Script continued)

They cry out upon the deed as people who do not know the future.

A candle and a sword. We have told you this before. . . .

[Drawing of a ship.]

shells too—seashells. . . . (1)

- (1) A reference to Rossetti's poem *The White Ship*, which was wrecked on a ridge of rocks on St Catherine's Day, and often figures in the Scripts, and was thought by the interpreters to have reference to M.L. 'Seashells' (i.e., cockle shells) are to be found in the Lyttelton coat of arms.

(6) H.V. 49.

11 November, 1907.

A cross and sceptre. King of Kings. and a hand outstretched. (1)

Many stones in a circle. (2) Super aethera notus. (3) The staff blossoms, a wonder to see—to the good God gives good things.

When Corinna goes a maying. . . .

The words do not matter, it is the thought.

- (1) 'the hand outstretched' is always M.L.

- (2) 'many stones in a circle' is the first emergence in H.V. of the idea of an emerald ring; and in the next script H.V. 50 written four days later we find these words (written in Greek) 'The emeralds should be found, for these are useful for the drawing together', and in H.V. 160 occur the words 'A Circle of green stones—emeralds—', and in H.V. 235 'green emeralds'.

- (3) Coupled with the emeralds is a reference to Virgil's *Aeneid*, I, 379, 'sum pius Aeneas, fama super aethera notus' (I am Aeneas the Good—my fame is known high in heaven), and it may be an attempt at the Balfour motto, 'Virtus ad Aethera Tendit' (see the coat of arms at the beginning). The idea of gathering *may* is suggested in the Herrick line—with the admonition that the thought, rather than the words, is the important thing.

(7) H.V. 51.

18 November, 1907.

Oak and thistle. The Stewart's crown. A golden key. I wish you would understand that.

Rosemary was sent to Mrs Verrall. . . . Bind all together and the thought is there.

(Script continued)

Oak leaves Thistle Rosemary the golden
key. . . . (1)

- (1) Here we have the two families combined: 'oak' for the English Lytteltons; 'thistle' for Scottish Balfours; a reference to Scotland (Stewart's crown); 'rosemary' which had appeared in M.V. Script and symbolizes remembrance; and 'the golden key' for the clue.

The following little group of four Scripts belong together:

(1) H.V. 178. 21 August, 1909.

Beech leaves—brown leaves lying thick upon the ground.

do you remember the rustling sound they made?

Not you, I mean but he why will you not write the name?

(2) H.V. 180. 26 August, 1909.

. . . a string of pearls—note that—he paused beside the open grave, something about a grave I want to get . . . and yew trees in an old churchyard.

The yew trees' heavy shade,—a pathway beneath them (1)

(3) H.V. 181. 3 September, 1909.

. . . The long cool grave, the yew-trees beckon me to sleep—that is not quite right but it gives the thought. Here where the world is quiet—the sun-kissed hollow of a quiet land. Kelham—some name like that.

Kel Ken ham Ask if he remembers the beech woods at Kelham—not now but when opportunity is given. . . . (2)

(1) The churchyard suggests Hagley, where M.L. was buried.

(2) He = A.J.B.

(4) H.V. (TRANCE SCRIPT) 322. 17 April, 1913.
(J.G.P. present)

We meant to write of the moon riding in the sky, last time, but

(*Script continued*)

**we are not sure if it got through. We wrote of lilies and stars. . . .
It belongs with the beat of her unseen feet. =**

(*J.G.P. read a message about various topics including mention of the
beechwoods at 'Kelham'*)

Did you say beechwoods at Kelham?

J.G.P. (Yes, is that wrong?)

partly, I think—

J.G.P. (Well, let's leave it). . . . (1)

(1) J.G.P. noted that he thought the connection of the 'beechwoods at Kelham' *with other topics* was wrong; but E.M.S. and G.W.B. on reading the above script took it to mean that 'Kelham' was wrong, for the word was underlined in the trance script. It was found to be true that the word was wrong—it should be Kenelm. This led J.G.P. after the First World War was over in 1918, to make an expedition to Hagley, in Worcestershire, for the purpose of investigation into this topic. M.L.'s grave is in the churchyard close to the house where she lived.

[The reader will recollect WILLETT 290, 'Domus ecclesie proximi.'] The grave is right underneath a fine beech tree, whose branches almost touch the cross over the grave. There are yew trees in the churchyard. J.G.P. asked if there were any woods called Kelham or Kenham, and was told that about two miles away there was very wooded country with a village and church called Kenelm, that it bordered on Hagley Park, but the woods there had separate names, such as Long Wood, Short Wood, etc.; beeches grew everywhere. It was true in those days that Balfours and Lytteltons enjoyed walking, and it is evidently the district of *Kenelm* that is meant in the script.

I will now give a particularly interesting set of extracts from H.V. relative to the 'Palm Sunday' story, which comprise nine scripts. We will begin with the first five:

(1) H.V. 69.

5 February, 1908.

**. . . This should be compared with that
A wheel revolving—a fiery wheel.
A cross handed sword. Excalibur.**

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(2) H.V. 70.

10 February, 1908

[*Drawing of a sword.*] You have not understood the meaning of this but it is important. The thought runs through it all.

(3) H.V. 80.

30 March, 1908.

... The moon in heaven shining with reflected light.

Seven stars in a circle—what constellation is that?

Mark the day of its rising and the setting of the moon will give the hour.

[*Drawing of a candle.*] a candle—that was the message—an aureol of flame—a dim shadowy hand with a branch of holly. . . .

(4) H.V. 97.

10 August, 1908.

You have not understood this but it has a meaning.

A double-headed Cretan axe—what does that stand for?

A hand outstretched—that too is part.

[*A drawing of an outstretched
hand followed by an M.*]

(5) H.V. 128.

12 November, 1908.

... A bough of green leaves—palm leaves to strew upon the way.

When the time was ripe. Palm leaves. Super aethera notus fame

The palm of fame—that is the thought.

And lilies too—consider the lilies. That should have been said before when the other was mentioned,—it was the clue to the riddle, the lily and the star—that is what was meant. Look back.

Here we have in close conjunction the Catherine Wheel, the sword Excalibur, the moon, the Seven stars (of the Blessed Damozel, or Ariadne's crown), the candle, the 'hand outstretched', the letter M., palm leaves, an attempt at the Balfour motto, and an allusion to the lily and the star, with the injunction to 'look back' (i.e., at other earlier scripts). These appear to point to the poem of *The Blessed Damozel*, and to Browning's poem *Abt Vogler* which is on the subject of Hope.

(6) H.V. 131.

20 November, 1908.

... Minotaur. The guiding thread. (1)

the rest seems blurred Now listen

A thistle is the coat [*Drawing of a thistle flower and leaves.*] (2)

(7) H.V. 275.

13 August, 1912.

Fors clavigera—that is important. (3)

the key has been used before but this is another door . . . the blossoming staff—staff and scrip.

a pilgrim from the East—that is what I wanted.

(8) H.V. 322.

7 April, 1913.

... We meant to write of the moon riding in the sky but we are not sure if it got through. . . .

it belongs with the beat of her unseen feet.

(9) H.V. 323.

9 April, 1913.

We wrote before of a candle—a single shaft of light—

(1) A reference to the legend of Theseus and Ariadne.

(2) The mention of 'thistle' points to Scotland and (?) A.J.B. and is here connected with the topic of 'Ariadne's clue'—or 'guiding thread'.

(3) 'Fors Clavigera.' This is the title of one of Ruskin's works, in which the *older* version (according to Homer) of the tale of Theseus and Ariadne is emphasized. [This will be explained in Part IV, Section 2.]

(4) EXTRACTS FROM WILLETT SCRIPTS

Mrs Willett began to write scripts in 1908 ; her conscious conviction of the reality of the Other World was very strong, which no doubt helped the development of her sure and flowing style. She had a considerable knowledge of English literature and her script abounds in quotations. The following extracts are dated earlier than those that form the 'Palm Sunday' series of 1912, and may be said to form a sort of introduction to the theme before it broke into the trance phenomena : they were not at first understood to belong to this Case, any more than were the early allusions to it in the work of M.V., H.V., and HLD.

(1) WILLETT 198.

19 June, 1910.

Let me write. What appears to you to be but a rambling path may be to others clear. As if one should wander in a well-known garden and pluck here a blossom and there a leaf. . . . You do not know my Garden therefore my spoils mean nothing to you . . . [But to some] these garlands—these woven wreaths of various blossoms and divers leaves shall speak with no uncertain tone. My Garland of to-day's gathering.

And beauty born of murmuring sound shall pass into her face. . . . Brunhilde and Sigurd—Wagner's Ring, but not the music, not the score (1) Dreams of the night—Did Milton see his late Espoused Saint? And Maud—did she return? . . . Summon the spirit from the Vasty Deep. But is the percipient attuned to catch the impression? Not one is necessary but two. . . . Push out your Bark from the Shore. We were the first that ever burst into that silent sea. But now the Voices echo there. Voices calling from the Dawn to those who are yet in the twilight. (2) Ever the strain of endeavour. . . . I want to speak of Hope—Never more needed than now—Are we the Ancients of the Earth or but its latest Babe?

Write this now—She for God only. The painter—More than mortal vision is needed. Transcendant. Oh, that these lips had language! All the bloom of the year in the heart of one Rose. . . . When I arise from dreams of thee—Why do I say Artemis—no, Cyprian. . . . (3) Long sought for, greatly loved. She gave through all the unseen years—years when she was unseen. She gave as well as received. No one-sided gift that comes from out

- (1) This is a reference to Morris's *Story of Sigurd*, Book III (last section):

There is nought but the sky above them as the ring together they hold;

. . . Then he set the ring on her finger. . . .

- (2) From Tennyson's *The Ring*:

The Ghost in Man, the Ghost that once was Man,
But cannot wholly free itself from Man,
Are calling to each other through a dawn
Stronger than earth has ever seen; the veil
Is rending, and the Voices of the Day
Are heard across the Voices of the dark.

- (3) Euripides *Hippolytus*: Prologue Cypris.
Epilogue Artemis.

Refer to 'An important H.V. Script' written by H.V. seventeen years later. See further on, p. 239.

(Script continued)

the Grave—No, that is not clear—I want to say given and received, and again, received and given. I want to say all Love (*a break in the script here*) is blessed I want to say that the Love from here comes back to they who remain on earth—reaches the Beloved Object. . . .

It is not on the solid earth that the drama is played out—Elsewhere . . . there is no earthly close. Close implies a possible cessation.

All that is at all lasts ever.

Say this—The Ideal is the Real. What men call Visionary is the bare fact. What they call fact is often effervescent vapour which will melt into nothingness before the light of truth. The bare bones are the unreal. The Magic Vision—Holy Grail—is the Actual. . . .

Who was the Unseen Accompanying God? (4)

(4) Sophocles O.C. 1627.

(2) WILLETT 242.

24 May, 1911.

(N.B. This script was written on 24 May, two days before the anniversary of the birthday of M.L.)

. . . The Host—Write of the lonely shrine in the woods—shelter—The Mystic Shrine—Then came those companions, the Pure in Heart—and silently the rite was performed. Knights of the San Graal. You do not know the story but enough is said—the quiet of the woodland glades. (1)

- (1) The date is important here, and the scene suggests the gathering each Palm Sunday of those so intimately connected with M.L. The scene described bears a much closer resemblance to Wagner's *Parsifal* than to Tennyson's poems. Mrs Willett knew the 'Coming' and the 'Passing of Arthur', but had not otherwise, to the best of her belief, read any of the poems about King Arthur and his Knights. Wagner's musical drama she did not know at all; there seems no doubt here 'the story' means the 'Palm Sunday' story.

(3) WILLETT 280.

21 January, 1912.

(G.W.B. recording)

It's very odd, I'm only seeing him when he's touching Henry Sidgwick, and only seeing Henry Sidgwick when

(Script continued)

he's—Oh, I look through Daphne at him. It's like a chain—Oh, there's a chain of me's, and then the Darling and then him, and then the dim man. Oh, he says, She knows the name, if I can get her to speak it. Oh, he says, Science and the mystery of life. He says he has vaster seas now to take harvest from. (1)

G.W.B. (*I know who it is.*)

Oh, don't call her back. He says Brother. The unguessed companionship. Oh, he says, there's a point in this which should be—he says the pre-Myersian work—he says, Gurney, and back again; and then he says, Frank, and then he says, back again. . . .

Someone says to him, Try that sort of symbolism—Oh, that's Edmund.

Excavation: then the foundations, invisible, unguessed; Oh, he says, the script period of the earlier automatists was but the moment of eruption,—Oh, I'll catch it in a minute, oh, I'm like lead. The idea preceded any attempt at formulation. Oh, he says, Somebody said you might get it like this—the house not made with hands. The Organ and the Chords—Browning, he says—real because invisible, yet striking into matter. . . . Oh, there is a ME that understands what they say, and in handing it on to the next ME, it slips and my hands are empty. . . . Oh, he says, always look for that which is behind the obvious. First of all there is the thought, then there are attempts to gather it into a net of which the knots are allusions. The net should never be taken for the whole, and yet it is only by the use of the net that the whole can be inferred. . . . (2) He says, Daphne's let go . . . there's a complete break now, and what follows is to be taken separately. . . .

- (1) 'She', 'her' = Mrs Willett. 'The dim man' = F.M.B. This was the first time G.W.B. realized that his brother had been represented by symbols in the scripts. 'Daphne' = Mrs Willett's little daughter. 'him' = Edmund Gurney.
- (2) This seems to refer to the long building up of the evidence in the scripts, through the phenomenon of the cross-correspondences, of which Myers himself had thought before his death.

This trance took place two months before the 'Palm Sunday' series which have been given on p. 111 et seq. in Part II.

PART IV
AN EXPOSITION OF THE EVIDENCE
CONTAINED IN SEVERAL SERIES OF
SCRIPTS

known by the Interpreters as 'The Lock of Hair'
References, 'The Pilgrim and Berenice' References,
and the 'Hippolytus' References.

The reader will recollect that in the Preface I pointed out that the evidence for the 'Palm Sunday' Case falls into two types : the one type, the trance utterances of Willett from 1912 to the end of A.J.B.'s life are simple and clear. We are now going to consider the other type of evidence, which appeared in the form of cross-correspondences in the writings of all the automatists concerned, which are many years earlier in date than Willett, and which were sometimes extremely complicated and difficult to interpret. They constitute a rather special form of evidence ; first, as we have already seen, they claim to be the work of a group rather than of an individual, in the Other World ; next, they appear to be deliberately cryptic and to be content not to be understood. When Willett revealed the clue they were found to refer to events and persons which neither automatists nor interpreters knew anything about.

In the last Part we examined some scripts by the other automatists, and this will have made their characteristic language and imagery familiar to the reader : but now the material with which we have to deal will be found to be linked together in themes and topics between all the automatists and over a long period of time, in true cross-correspondence style. I think for the sake of understanding and appreciating the peculiar nature of these groups of scripts we cannot avoid having to refresh our minds on the subject of cross-correspondences.

Section I. A Short History of Cross-correspondences

For those readers who may not be very conversant with the literature on cross-correspondences, but who wish to understand this type of evidence I will briefly recapitulate its history as found in the *S.P.R. Proceedings*.

Those who have read *Human Personality* will recollect that Myers formulated the theory that the influence of science on modern thought might be carried on by those who die into the next world, and so tend to

improve the evidence for communication from the dead. He suggested that the dead would have realized what constitutes good evidence and would gradually discover better means of producing it. This would probably necessitate the formation of a group effort, rather than an individual effort, for evidence.

Even before Myers had died the first cross-correspondences had appeared in the writings and utterances of several mediums connected with the S.P.R., and this phenomenon appeared to be one of the answers to the question of a new form of evidence.

In the early days the cross-correspondences were of a simple type : J.G.P., describing instances of apparent concordance between the trance utterances and the automatic writings of different mediums sitting simultaneously but separate from each other, remarked that though some correspondence might result from similar trains of thought in their minds, on the whole he could not ascribe these concordances to chance. 'I claim for them serious study,' he wrote in 1903, 'for could we multiply analogous and more clinching instances of the same phenomenon it would open up one of the most promising lines for observation.' *

This was just what did become apparent in the rapid development of cross-correspondences that followed upon Myers's death in 1901.

A.J. writing in 1908 was the next investigator to make a report.† She says she was struck by the fact that in some of the most remarkable instances of the cross-correspondences the statements made in the script of one writer were by no means a verbatim reproduction of the statements made in the script of another, but that they seemed to represent different aspects of the same idea, and that the one supplemented or completed the other. What we get in these cases is neither a mechanical verbatim reproduction of phrases, nor even the same idea expressed in different ways such as might result from direct telepathy between the writers, but something new happens. A fragmentary utterance in one script, which taken alone has apparently no particular point or meaning ; and another fragmentary utterance in another, equally without meaning taken by itself, *when put together* are found to supplement one another, and it then becomes apparent that one coherent idea underlies both, but is only partially expressed in each.

Now the same idea, expressed by two automatists even though it may be expressed in different forms, may easily be explained by telepathy between them : but it is much more difficult to suppose that the telepathic perception of one fragment on the part of one automatist could lead to the production of another fragment which could only, after careful comparison, be discovered to be related to the first.

* *Proceedings*, 18, 'Types of Phenomena in Mrs Thomson's Trances' by J.G.P.

† *Proceedings*, 21, 'Report on the Automatic writing of Mrs Holland' by Alice Johnson.

This was a new method, A.J. perceived, to produce evidence, which could be more conclusive than any obtained hitherto, of the action of a third intelligence, external to the minds of any of the automatists.

At first these cross-correspondences seemed to consist of coincidences of topics, and fragmentary allusions to ideas in poetry or literature ; but further study revealed that they were far more elaborate than had been supposed. They began to involve several automatists at once, many more scripts and often several different subjects.

Sometimes they included items of literary or historical interest unknown to the automatists themselves. They were often not intelligible to the individual writers who only saw a little bit of the puzzle in their own productions. So the scripts became more and more difficult to explain on the hypothesis that they must come merely from the subliminal powers of the automatists.*

It was not only the actual cross-correspondences, but passages relating to the theory of them, and remarks upon them, which form a sort of running commentary throughout the scripts that added weight to the argument against the automatists' own minds being the source. Any reader following up this subject through *S.P.R. Proceedings* will find that a considerable mass has accumulated which goes a long way to support the contention that one and the same Intelligence, or group of Co-operating Intelligences, was responsible both for the scripts and for the contemporary comments upon them. In 1913 E.M.S. in her general disquisition on cross-correspondences felt herself able to declare : 'I myself think that the evidence is pointing towards the conclusion that our former fellow-workers are still working with us.' †

By the end of the First World War, 1918, the investigators had also come to the conclusion that the scripts of each automatist could no longer be regarded as separate in content, but that they formed large connected groups. J.G.P. observed the 'links' that bound them, and discovered that a comparatively small number of cross-correspondences could, and often did, effect very far-reaching links between the scripts of different automatists, and thus created between them a far deeper unity than had so far been supposed.‡

These links, he remarked, were of various kinds : (1) the repetition of a topic ; (2) consistent combinations of topics ; and (3) an explicit reference to an earlier script. Other links were made by the reiteration of distinctive words or phrases, sometimes appearing quite meaningless, but sometimes seen to be very apt, once a *clue* had provided the means of elucidation. Again and again it was found that if scripts containing a common link were put together, although to all appearance they had

* *Proceedings*, 27, 'Some Concordant Automatism' by Alice Johnson.

† *Proceedings*, 26.

‡ *Proceedings*, 33, 'Scripts, their Character and Interpretation' by J.G.P., 1923.

nothing in common except the link, they made sense when the proper clue was found. By 'they make sense' and 'the proper clue' J.G.P. meant one or both of two things. First, various phrases, names of persons or places, quotations, drawings, etc., found in a group of linked scripts in an apparent jumble *could be found united* in some literary passage, the coincidences with the passage being far too exact and distinctive to be due to chance ; and then the *point* of it all would be clear. Secondly, if a group of linked scripts did not find its interpretation in a literary passage, then it might find it in real events unknown to the automatists, but known to or discovered by the investigators. (This was what happened in the 'Palm Sunday' Case as we have seen.) But often there was a two-fold applicability, that is to say, the fragments found in a group of linked scripts sometimes not only proved to be fragments of a literary passage but this literary passage proved to have meaning when applied to real events unknown to the automatists themselves. When this sort of thing had happened, not once but many times, the evidence for *design* in the scripts became very strong.

J.G.P. thought it virtually impossible that any of the automatists could intentionally 'crib' special subjects on a large scale, even if they had been that kind of person, which they were not, for the script material in its original state, scrawling, and un-annotated, was both difficult to decipher and largely unintelligible. None of them were professional mediums, they had no axe to grind.

In the end it was the opinion of the investigators themselves that to believe in the spiritistic agency of a whole group of 'communicators' was really more probable than to suppose that the design apparent throughout the scripts was due to a generalized subliminal activity on the part of all the automatists concerned.

Perhaps the greatest difficulty was the discovery of the key-words or clues. Sometimes this seemed to be due simply to chance, but at a later date it could sometimes be seen to have emerged as a result of what appeared to be special grouping of circumstances in this world, almost as though it was waiting for a fulfilment in time.

With regard to the 'Palm Sunday' Case, in the first place an experiment was claimed to be being made and evidence collected of a new sort, which was the work of a group. This might have been spoilt for the purpose of building up this evidence if the allusions had been tracked down too soon. Another reason for the concealment of the meaning in the scripts relative to this Case was, I think, because the material concerned so private a love story of long ago. A.J.B. was a public figure and held posts in the Government of the day ; and as I pointed out in Part II (I), p. 121, there had never been any definite engagement between the two persons involved. It would appear that only when Mrs Willett had entered the Balfour family circle were the conditions right

for the requisite privacy under which the evidence emerged, which in the Willett Series gave so many clues for the elucidation of cross-correspondences far back in date. Those scripts that make up the 'Palm Sunday' Case are remarkably true to their type; the symbolism is consistent, and once one has the clue their whole character seems unmistakable.

The first emergence of a topic is often very obscure, and in 1923 J.G.P. drew attention to the fact that nothing is more remarkable than the persistency with which embryonic allusions are followed up, modified, and added to, over the years until at last the topic originally aimed at appears in unmistakable form. This reveals the extraordinary tenacity of the script memory and is evidence of an amazing perseverance on *somebody's* part.

Section 2. The 'Lock of Hair' References

Note. The following scripts, all of which belong to the 'Palm Sunday' Case, have been collected together with the relevant interpretations put forward by G.W.B. and J.G.P. from their notes on the scripts, some of which were privately printed in 1921, and others left in manuscript.

One of the most remarkable things about the following groups of scripts is the *links* between the topics which seem to show intentional design, and therefore do not seem likely to have arisen merely from subliminal association between subjects on the part of the automatists. First there are links between the topics of 'Berenice's Hair', the 'Pilgrim', and the topic of 'Hope'. Next there are links between the topics of the Greek sign 'Sigma', both in its curly form as 'a lock of hair' and in its other forms: the story of Ariadne according to Homer's older version as given by Ruskin in *Fors Clavigera*, and something treasured in a metal box, closely connected with 'Sigma', i.e., M.L.'s hair, 'the lock of hair'.

After careful consideration of all these scripts over many years the interpreters came to the conclusion that the following symbolic figures were being used to represent certain persons or things, as follows:

(1) That 'the Pilgrim' stood for A.J.B., still alive and on his earthly journey, and the constellation known as 'Berenice's Hair' stood for M.L.'s hair in the silver casket.

(2) That Ariadne as well as Berenice stood for M.L. There were two reasons for this: (i) because her constellation, which is known as 'Ariadne's Crown', is linked in scripts with 'the Blessed Damozel' who had a crown of stars; and (ii) because 'Ariadne's clue' appears in certain contexts to symbolize both the Greek sign Sigma in its curly form, and the Hope which led on the Pilgrim.

(3) That the Greek Sigma in its various forms stood for the initials M and C for Mary Catherine [M.L.'s names] as well as for the tress of her hair. The interpreters also came to believe, that because 'Sigma' in the form 'curled like a lock of hair' is closely linked to the name of Theseus (as described in the 'Theseus Fragment' of Euripides) Theseus must stand for A.J.B. too.

(4) That the connection between the 'Sigma' topic, the 'Lock of Hair' topic, 'Ariadne's clue', and something 'laid aside with care' in a metal box was a connection that could not be regarded as due to chance, but was an attempt on the part of the intelligence responsible for the scripts to allude to M.L.'s hair preserved in the silver casket. This may be regarded as a piece of evidence which could be said definitely not to have been known to any of the automatists, nor known to the interpreters before 1916, and only known to a very small circle of living persons.

First I must give some further information about the tress of hair and the casket in which it was kept. From G.W.B.'s privately printed notes I quote as follows :

From G.W.B.'s notes: 'M.L. was remarkable for the beauty of her hair. Her sister described it as the most irrepressible hair growing in natural waves, very fair in childhood but later becoming rich dark brown with golden lights, amazingly thick, though not very long. During her illness which ultimately proved fatal this beautiful hair was cut off; it was preserved by the sister, and later shown by her to A.J.B.'

Among the scripts there are several which refer to M.L.'s hair as a personal feature, of which the following are examples :

(1) HOLLAND 56.

1 March, 1905.

A slender lady with dark hair drawn to a heavy knot at the base of her long throat. Eyes like dark jewels in a pale face.

(2) M.V. 18.

8 March, 1905.

I can see the lady plainly. Smooth dark hair and soft dark eyes.

(3) Hld. 58.

15 March, 1905.

She is pale—Her face is rather long—what clear black brows—the dark hair grows beautifully on the forehead.

(4) WILLETT 297.

13 May, 1912.

She'd beautiful hair. . . .

The reader will no doubt remember that the sister, Lavinia Talbot, had once shown the hair, as a great secret, to G.W.B.'s wife, B.B., when the latter was visiting her in the winter of 1893-4. It may seem strange that B.B. did not mention this to her husband—for he was absolutely certain that he knew nothing of it, and it is not the kind of thing one would forget—but possibly she assumed that he would be aware of the old story, and other things seem to have intervened to put it out of mind. At this period G.W.B. was deeply involved in various business concerns, and B.B.'s third baby was born on the 21 January, 1894, a little daughter who caused some anxiety on account of a severe cleft palate which necessitated her being entirely spoon-fed. It may have been for these reasons then, that the matter does not seem to have been touched on between them. It was not until 1916 that the investigators discovered through the trance script WILLETT 376, 19 June, 1916, written in A.J.B.'s presence, which had referred with emphasis to the constellations of Ariadne and Berenice and stated that '*the Lock of Hair was the link*', that the references to 'Hair' in the scripts were not only connected with M.L.'s personal identity, but also with a box or casket, and one day later on the subject was privately mentioned to B.B. She then recollected that *she* had been actually shown M.L.'s hair years ago.

At G.W.B.'s request she went again to see Lavinia in order to obtain a full description of these things.

'I only had the hair wrapped in silver paper,' Lavinia explained to B.B.* 'and when A.J.B. saw it he said "I know what I can do", and then he had the silver box made. He took great trouble about it and suggested the design.'

B.B. noted: 'The metal of the box is a bronzed silver; it is a long narrow box, a linen pattern grooved on the sides, and a row of engraved flowers on the sides of the lid. On the top of the lid there is a formal scroll and then inside and outside of this a wreath of flowers. At the two ends I noticed Columbines. . . . Inside the outer lid there is an inner lid plainly gilt, and on it the words of the great Corinthian chapter † about the corruptible putting on the incorruptible and the mortal immortality. The hair inside exactly takes the length of the box and rests on a piece of purple velvet. It is unchanged in colour—a rich auburn brown and wonderfully wavy.'

It will be recollected that Mrs Verrall (M.V.) in common with the other automatists knew nothing about the 'Palm Sunday' story from when she started writing scripts in 1901, till 1912, when she was told by

* B.B.'s notes, dated 2 November, 1918.

† I Cor. xv. 53-5, quoted on p. 95, Part I.

the interpreters that the true meaning of many of her scripts was to be found in the private love story of A.J.B. and a girl who had died young. This was a great surprise to her, and E.M.S. did not think she ever really believed it. But she never knew anything about M.L.'s hair being preserved in the silver casket: indeed she died in 1916, before the interpreters themselves had discovered it. Her early scripts, however, contain many allusions to a 'Lock or tress of hair', to the Greek sign 'Sigma', and to a metal box, which are here examined in the following pages.

J.G.P. in his paper on 'Scripts and their Interpretation' (*Proceedings*, 33, p. 458), in 1923 says:

'One of the most frequently repeated links in M.V. scripts is the Greek letter Sigma Σ . These 'Sigma' scripts had long puzzled us and it was not until 1914 that I found a partial explanation. . . . They are based upon two literary passages; one, a passage in [Ruskin's] *Fors Clavigera*, and the other, a Fragment of one of the Greek dramatists. That these literary passages do lie behind these "Sigma" scripts is certain, but why "the communicators" should have wished to refer to these two passages was an entire mystery to us all until a year or more later, when for the first time we were informed of a fact known only to a very small circle of living persons. Of the few to whom the fact was known Mrs Verrall was certainly not one.'

The fact, as my readers already know, was the preservation of M.L.'s tress of hair in the casket. This was told to the investigators by A.J.B. at the time of his Trance Sitting with Mrs Willett at 4 Carlton Gardens, his London home (W. 376, 19 June, 1916), when 'the lock of hair' was said to be the 'link'.

The notes in Appendix I (A), p. 249, on the meaning of 'Sigma' were compiled by J.G.P., some in typescript and some privately printed at various times, and he left it on record that at the time when he was investigating 'Sigma' he knew absolutely nothing of the story of M.L.'s hair, and that it was *the study of scripts alone* that led him to interpret Σ as meaning in some cases a lock of hair.

Although it was apparent that 'Sigma' had considerable importance in early M.V. scripts, it was no easy matter to determine what or where the 'Sigma' references were, because this Greek sign may be written in several different ways, and also it was sometimes difficult to decipher single Greek letters in the script.

The chief forms of 'Sigma' in early M.V. were as follows:

{ { M (O S and of course Σ

but they were often reversed and often fancifully varied.

In March 1903 Mrs Verrall wrote a Note in which she discussed the meaning of 'Sigma' in her script from the commencement, and said that she had come to the conclusion that 'Σ' was quite definitely connected with the moon'.

It will be remembered that 'Sigma' in its form of a semi-circle represented the new moon; as described by Aeschryon: 'τὸ καλὸν οὐρανοῦ νέον σῆγμα . . .'. Now the crescent moon was the symbol of the Goddess Artemis or Diana whose arrow slew Ariadne, and we shall presently come across some of the many scripts concerning that topic.

At another period Mrs Verrall was inclined to think that 'Sigma' stood for a capital S and must refer to Professor Henry Sidgwick who died in 1900: but E.M.S. did not agree that there was any reason for thinking so. Later, Mrs Verrall learnt from Dr Hodgson who was editing Myers's *Human Personality* that Σ was the heading given by Myers to those sheets of his notes on sittings which concerned Annie Marshall, or 'Phyllis'. (Refer to W. H. Salter's recent paper, *S.P.R. Proceedings*, 52, Part 187.) Thereafter she regarded Σ as standing for Annie Marshall.

In J.G.P.'s view, however, it never did stand for this lady in M.V. scripts, and the conclusion to which he and G.W.B. finally came was, that all the 'Sigma' references belong to the 'Palm Sunday' story, and either signified M.L., or were symbolic of her *hair*.

We will start with a series of eight scripts:

(1) M.V. 3168.

19 December, 1902.

6 σ Σ ι γ μ α

(2) M.V. 3208.

27 April, 1903.

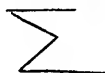
These and other get for her, and for your silence.



βοστρυχος
is the word.*

It curls round the fingers
A volute and spiral

morphe *helikoeides*†



* The Greek word means: 'A lock of hair cut from the head.'

† The Greek sentence means: 'A spiral shape.'

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(3) M.V. 33.

23 June, 1905.

. . . I will try to get a line of Greek verse—Euripides if possible.

[*Another drawing of a spiral.*]

(4) M.V. 61 & 62a.

19 & 21 February, 1906.

Ask for the volume bound in green with a swan upon the cover. She will know. . . . The green book must be found with the swan upon it, there is verse inside. The swan is gilt and quite conspicuous.

(5) M.V. 74.

14 May, 1906.

round the bowl's lip is coiled the snake—a gleam of jewelled fire . . . ask for the fragment about the snake and bowl—your friend will know.

(6) M.V. 330.

3 October, 1909.



[*Drawing of a spiral.*]

The spiral shape has a quite definite meaning and should be easily intelligible.

(7) M.V. 331.

12 October, 1909.

[*Drawing of a double spiral.*] Remember how often that spiral has been in your earlier writing—look back.

(8) M.V. 417 [*translated from Greek*].

27 June, 1911.

Sigma—in the same manner as the others, write thou, quickly, if not with understanding. Wait confidently for what is to come.

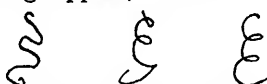
NOTES ON THE ABOVE EIGHT SCRIPTS

The first two scripts hardly need comment, they so clearly point to both 'Sigma' and its connection with the hair.

The next three, (3), (4), and (5), point to a little *volume* in the possession of Mrs Verrall ('she will know') which contained a verse rendering of some of the works of Euripides by Professor Gilbert Murray who was a *friend* of the Verralls: it was published late in 1902 or early in 1903. At the end of it is an appendix on the 'Lost Plays', in which the author translates 'a few typical *fragments* of each'. The last of these fragments dealt with is the 'Theseus'. On the outside of the book was a reproduction, in gilt, of Aphrodite riding on a swan, taken from a fifth-century vase. Mrs Verrall of course knew the book quite well.

The other three scripts, (6), (7), and (8), continue to emphasize *Sigma* and *spiral shapes*, in connection with a *fragment* and with a *friend* who would know.

G.W.B. thought that 'Round the bowl's lip is coiled the snake' referred back to an earlier script (M.V. 3047, 23 July, 1901), in which several snake-like drawings appear, such as



and are combined with the words 'The snake on the cup of Aesculapius nearly gives the shape—perhaps without the cup'. It was his view that the snake-like drawings were an attempt to represent the curly form of 'Sigma', like a *lock of hair*. Mrs Verrall, however, noted that on the day she wrote [Script (5) here] 'Round the bowl's lip is coiled the snake . . . ask for the fragment about the snake and bowl, your friend will know', she saw later, in *The Times*, 14 May, 1906, a report of the recently discovered fragment of Euripides' *Hypsipyle*: and as one of the chief incidents in this play is the death of a child by a snake in a meadow, she at once assumed that her script must refer to that. J.G.P., in his turn, taking into consideration the fact that this script (5) is linked back to M.V. 3047 (above), five years previously in which snake-like drawings as above appear in conjunction with a 'cup', which image is then discarded, came to the conclusion that the mention of a '*fragment*' (whether it had any bearing on *Hypsipyle* or not), combined with a '*friend*' who would 'know', must point to Professor Gilbert Murray and to his translations of typical *fragments* of the Lost Plays. J.G.P. perceived that M.V. 74 here (5), and M.V. 3047 of five years previously, connected up with all the other '*Sigma*' references, and that 'Ask for the fragment' was a means of drawing attention to the *particular* Euripides Fragment in which the '*Sigmas*' in the name of Theseus are described, and also to the imagery of a *lock of hair*,—(βοστρουχος) cut from the head.

Now Murray's account of the 'Theseus Fragment' (in an abbreviated form taken from J.G.P.'s Notes) is as follows:

'Ariadne speaks the prologue, bewailing her father's cruelty. . . . A

shepherd announces to her the arrival of a ship with a new batch of victims (for the Minotaur). The sail has a name written upon its prow. . . . He cannot read, but describes . . . the characters :

" . . . First a perfect round and through
The heart of it, one prick. The second, two
Posts, with one rail midway that held them there
Upright. The third was curled like curling hair.
(τρίτον δὲ βόστρυχός τις ὡς ἐίλιγμένος.)
The fourth, one standing stave, wherefrom there came
Three lying stiff. The fifth was hard to name ;
Two separate lines at first, that fell and passed
Into one trunk together. And the last
Was like the third. . . ."

'It is of course the name ΘΗΣΕΥΣ (Theseus). The fragment of the speech by Theseus tells how he sailed to meet this monster . . . and prepared himself for suffering by meditation and training. Ariadne . . . smitten by love . . . gives him a clue of thread, by which, if he slays the monster, he will be able to retrace his steps out of the Labyrinth. All this he does and Ariadne prepares to fly with him. At the end Athena appears . . . warning Theseus that Ariadne shall not be his, but must be left on the island of Naxos to become the bride of Dionysus.'

The other scripts (6) and (7) reiterate the importance of 'Sigma', and the last one (8) in this series ends with the words 'Wait confidently for what is to come'.

I must ask the reader to do the same thing, because we must leave this subject and now examine a set of scripts which refer to something treasured in a metal box and which are combined with 'Sigma' again and again. In the light of later knowledge there seems little doubt that 'Sigma' was intended to represent M.L.'s hair. The reader will remember that the hair was tied in a tress and lay on a piece of purple velvet in the bronzed-silver box which was profusely ornamented with a pattern of all sorts of wild flowers.

(9) M.V. 3038 [translated from Latin].

31 May, 1901.

Shining in the sun. A hand points. Diotima gave the clue.
Bundles, (or, tresses) in the furniture (or, a chest)

He hides in the Latin language what he rightly thinks. Some day
it will be clear to his collaborator. Haste hinders. By gentle
progression one attains the heights.

This is the first reference in all the scripts to Plato's Symposium.

which contains Diotima's exposition of Love. The words that immediately follow are 'Fascines vel fascies in supellectili' which G.W.B. took to mean 'tresses tied together in a chest'. It is extremely hard to assign a certain meaning to the phrase because *fascines* is not a Latin word, and *supellex* properly means 'furniture', collectively, and not a separate article of furniture. It is however clear from later M.V. scripts in which the word appears, e.g. M.V. 3146 of 9 October, 1902, quoted on p. 219, that it means a chest. Sometimes in the scripts the 'chest' appears in a diminutive form 'the little box': see M.V. 3234 (p. 224).

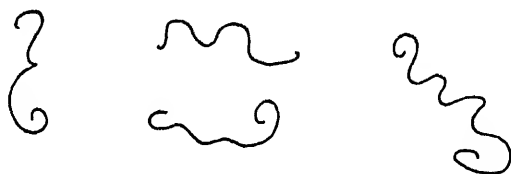
It would appear, I think, that the 'communicator' was not anxious for these scripts to receive any interpretation at present.

The next Script continues the topic of something hidden :

(10) M.V. 3039 [translated from Latin]

3 June, 1901.

It lies ever in a dewy garden though you do not know it . . . a little evergreen garden hides treasures. Ask always. A piece of furniture (or, a chest, *supellex*) is also concerned and the name of God gloriously speaking—A liquid utterance for pure ears. A small bear or an urn—Who knows? Not I, nor you.



approximately these—lengthwise not upright.

For *supellex* see note to preceding script. Perhaps the 'name of God' = Love, (as is suggested in script (9) in 'Diotima gave the clue'). Earlier in this script a garden had been mentioned 'surrounded by evergreens', which apparently referred to a real garden which had associations with F.W.H.M.* But immediately the script makes a transition to the subject of a *little* evergreen garden (diminutive 'hortulus' is the word used), and so comes to the topic of the *hair* lying lengthwise, as the drawings suggest.

* At Hallsteads, Cumberland, about which Mr W. H. Salter has explained on p. 2 on his paper 'F. W. H. Myers's Posthumous Message', *Proceedings*, 52, Pt. 187.

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G.W.B. notes : 'Again I suspect an allusion to the hair and the box which was covered with representations of flowers, and might with some stretch of the imagination be described as "a little evergreen garden"—evergreen in memory. The drawings with the words—"lengthwise, not upright"—suggest attempts at the curly form of Sigma, and the tresses of hair lying in the box.'

(11) M.V. 3040 [*translated from Latin*].

16 June, 1901.

You ought to understand about supellex Ask—It is very important.

(12) M.V. 3048.

30 July, 1901.



This is the sign that helps and the

snaky



The two signs above, as we can already recognize, represent the sword (Excalibur) and the curly form of Sigma (the 'lock of hair'). In M.V. 3071 [Part III, p. 174] the sword is combined with Σ ; and in M.V. 3080 (see next page) drawings very similar to the above, appear again together.

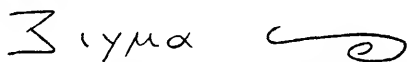
(13) M.V. 3064.

12 September, 1901.

In the long dull room with candles lighted. . . .

Scallop shells along the edge and marigolds.

A funny little garden. . . .



'Candles' and a 'long room' (i.e., 4 Carlton Gardens) are associated with M.L. There are no scallop shells in the design on the box, and this is almost certainly a reference to the 'little garden' by means of the nursery rhyme, 'Mary, Mary, quite contrary, how does your

garden grow? With silver bells and *cockle shells*, and *marigolds* all in a row.' And therefore refers implicitly to M.L.'s first name 'Mary'; and to the scallop-shells in her family's coat of arms.

G.W.B. remarks of the drawing after the word 'Sigma' :

'An elongated S drawn "lengthwise not upright" is probably always intended to represent the hair lying in its box.'

(14) M.V. 3080.

27 November, 1901.



and the other sign. (1)

Flowers on the slab. Scattered and strewn by other hands—violet and rose. . . . Not many days now till you know, then it will be plain.

The voice of the Gods weaving riddles answers

Σγμα

(1) *Note by Mrs Verrall:* The drawings seem to be a 'snaky sign' and a sword; perhaps 'the other sign' = the word 'Sigma'.

G.W.B. notes: The flower imagery may be a possible allusion to the box. There are wild roses and violets on it.

The next set of eight scripts we will take in a sequence (A-H) :

(15) (A) M.V. 3112.

25 March, 1902.

In locked cupboards within are treasures not to be lightly won. The message has been sent to you—it is not as clear as you thought.

(B) M.V. 3141 [*translated from Greek*].

6 September, 1902.

Sigma is a riddle. Σ will signify to your mind things not understood but to be understood some time. Only use intelligence and

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(Script continued)

connect things of the same sort, even if they seem dragged in
(unintelligible word) not a letter.



is a better shape

wool for sewing



a tangled skein to unravel.

(C) M.V. 3146[[translated from Latin].

9 October, 1902.

(Mrs. Verrall noted: 'The left hand was used here'.)

The left is just as good—try more often.

Royal purple in samite scented.

When you somewhere see such things in a chest (*in supellex*)

then believe, and certain others also.

purple but not fine raiment.

Lying in a chest it gleams and a scent is there. It is something
laid aside with care that once was worn. It is far from you. You
never saw it but Arthur knows what I mean. He saw it worn.

With it now is a lock of grey hair and a child's letter—much
valued.

(D) M.V. 3152.

31 October, 1902.

I can give you more in a few days, about something in a drawer—
laid away—to be kept not used though it once was used. There
is a fragrant smell, cedar-wood or something like that. . . .

(E) M.V. 3157.

11 November, 1902.

. . . ask about the chest—with a faint smell—upstairs—in a room
with a window on a garden, all a maze. *Lux in tenebris et in
terra Pax.*

(F) M.V. 3170.

26 December, 1902.

Σ in the Platonic writings is the important letter. An imagined something is the sign

but Σ is the thing itself.

(G) M.V. 3180.

25 January, 1903.

Supellex is the nearest word—translate that—

In a dining room, not here, in a town house, there stands a locked metal box, near a red covering cloth, it is in that. between God and man is the δαιμόνιον τι.

(translation: a kind of spirit: could be a sort of angel.)

you will see that quoted in the book—

Love is the bond. . . .

(H) M.V. 3185.

12 February, 1903.

. . . And on earth praise



The key of the box is in a locked drawer and the key of the drawer is on a bunch with other keys, warm, and so carried constantly by someone. . . . The metal box is heavy, not very small—not a cash box to carry. The letter is tied with thread, and there is a word stamped on the seal—not a figure, a word of 4 letters.

NOTES ON THE ABOVE SEQUENCE OF SCRIPTS :

At some point during the year 1903 a confusion seems to have arisen in the automatist's mind between two kinds of 'letter', i.e., the alphabetical letter, or sign, i.e., 'Sigma', a letter, an epistle, written by someone. The confusion develops as this series goes on, as we shall see.

There was of course never any letter in the silver box, in the sense of an epistle : but the alphabetical letter 'Sigma' in its curled form undoubtedly represents the *hair*.

Mrs Verrall was inclined, as we know, to find the interpretation of her scripts in events within her own knowledge. At first the script (M.V. 3038 (9)) in 1901 seems content that the interpretation should wait. It says 'Diotima gave the clue' : i.e., to the topic of Love ; and refers to tresses (bundles or bunches) and remarks that 'he hides' in Latin things that will one day be clear.

Then Mrs Verrall is told a month later (M.V. 3040 (11)) to ask about the chest 'as it is very important', and before the end of that year it is announced (M.V. 3080 (14)) that 'it will not be many days now till you know'.

'Chest' is not a very apt description of the silver box (unless we take 'chest' to mean simply something we keep things in), but Mrs Verrall does not seem to have been an easy medium to handle, especially at this date which was the commencement of her phenomena.

In 1902, four months later (M.V. 3112, in the sequence (15A)) she is told that although the message had been sent to her it is not as clear as she had thought: and in the next script, written about five months after ((B) in the sequence) the 'communicator' seems to sense the danger of a misunderstanding. 'Sigma is a riddle', he says, 'not a letter,' and the particular Sigma which here appears is described as being 'a better

shape', (\sum being better than Σ), i.e., more like a curl or a lock of hair?). 'Not a letter' suggests that it was not an epistle that was intended by 'Sigma', and the script goes on to say that 'it (Sigma) should be connected with things of the same sort, even if they seem to be dragged in'. It then closes with a reference to wool, sewing, and a drawing of a tangle, and the words 'a tangled skein to unravel'. Put with other connections of the same sort, in the light of later knowledge than the interpreters possessed in 1902, it certainly appears to suggest 'Ariadne's thread in the labyrinth', and to show that a *clue* is required.

The next Script ((C) in the sequence) points clearly to the hair in the box. Mrs Verrall naturally thought that the 'Arthur' mentioned must be her husband, but surely A.J.B. must have been meant. The last sentence, however, referring to 'grey hair' has no analogy here, and perhaps had some connection, in the automatist's mind, with Dr A. W. Verrall's affairs: and now the idea of a 'child's letter' (i.e., epistle) appears. As if aware of this, Script (F) tries to counteract the idea of a letter, in the 'epistle' sense, by pointing out that 'Sigma' 'in the Platonic writings' (? i.e., in Greek) 'is the important letter' (i.e., alphabetical letter); that 'an imagined something' (? i.e., a symbol) 'is the sign, but Sigma' (i.e., ? the lock of hair) 'is the thing itself'.

The script intelligence seems to realize that something has been misapprehended, and once the clue of the hair in the box is applied the symbol of Sigma becomes intelligible, but neither Mrs Verrall nor anyone else understood, and, as we shall see a little later on it was already too late; the idea of an epistle was rooted in the automatist's mind.

G.W.B. states that 'in a town house' (in Script (G) in the sequence) was correct of the position of the box at the time when that script was written, though he was unable so many years later to check the other details, such as, whether it was 'in a dining room' or not, or whether it

was 'near a red covering cloth', or not. It was true that the bunch of keys was 'carried constantly by someone', i.e., Lavinia Talbot (see Script (H)), but the key of the silver box was on the bunch, *not kept* in any drawer. Again the idea of a letter intrudes in the script, and now it is tied with thread and has a seal. At this time, early in 1903, Mrs Verrall herself noted (in an explanation of her scripts in *Proceedings*, 20) that her mind was moving towards the conclusion that the 'box' (or chest) referred to in her scripts must contain a sealed letter, i.e., one of two 'posthumous' letters left by F.W.H.M. and H.S. to the S.P.R. to be opened after their respective deaths. The idea of a letter, in the sense of an epistle, was strongly in her mind. Now the script (H) in the sequence) says 'The letter is tied with thread'; so might an epistle have been, but if the 'letter' = Sigma, and if Sigma = the hair, that too was tied with a little piece of thread. And it is to be noted that the last sentence in Script (H) 'a word of four letters' seems to refer back to the previous Script (G) and might very well be LOVE ('Love is the bond' (p. 220)).

In Script (G) we were told that 'between God and man is the *δαίμονιον* τι. This is a reference to Diotima's discourse in the Symposium, and it was followed (in the script) by the words 'Love is the bond'. 'The book' referred to, in which these words would be seen quoted, was Myers's *Human Personality* which was at that date about to be published.

Now in a previous M.V., script (M.V. 3038 (9)) there was a connected reference to 'Love is the bond' in the words 'Diotima gave the clue'. Mrs Verrall wrote a Note on this reference,* of which I give a short summary. In M.V. 3180 (Script (G) in our sequence) 'Love is the bond' the reference is to the banquet from which the name of the Symposium is derived, at which the guests discourse upon Love. When it comes to Socrates he says he will repeat what he learnt from Diotima, a prophetess; he begins by denying that Love is a god at all. 'Love is', says Diotima, 'one of a race of spirits whose function is to act as interpreters and mediators between Gods and men.'

Mrs Verrall had never read the Dialogue so she now looked up the passage to see what Diotima had said and how far it could be described as a 'clue', bearing in mind the words of her previous script of nearly two years before (M.V. 3038) 'Diotima gave the clue'. She noted what she conceived to be the clue, namely, that Diotima had told Socrates that Love was neither a god nor man, *but a great spirit*: and that 'this spiritual being between God and man had the power of interpreting and conveying messages from God to man, and man to God; that all the intercourse and talk of God to man, whether sleeping or waking, is through spirits, and that one of these is Love'.

* 'Series of Automatic Writings,' *Proceedings*, 20, pp. 311-18.

Mrs Verrall goes on to say that in February 1903 the publication of Myers's *Human Personality* justified the script statement that a certain passage from the Symposium would be quoted in that book. 'Two days later', she then says, 'my script began a series of allusions to a locked box, to the position of the key of that box and to something sealed contained by the box.' She supposed the script to be attempting to describe the contents of a posthumous envelope left by Myers, and wrote to Dr Hodgson telling him about the box, but he of course knew nothing of any box, and had no sealed envelope left with him.

G.W.B. commenting upon M.V. 3180 (G) in our sequence) which mentions 'a locked metal box', and then says 'It is in that', observes :

'By the "it" which is said to be in the box, I believe to have been meant, not a sealed envelope, but the *hair*.' He continues : 'It was the introduction of this sealed letter, which was understood by Mrs Verrall to be an envelope sealed for posthumous reading, that marked a turning point in the series (of scripts) relating to the "box".'

Now that the idea of a posthumous sealed letter had appeared the curly drawings cease to figure in the contents of the 'box', and 'a sealed envelope' becomes the centre of interest. Further references to this same envelope were made in several later M.V. scripts. The indications given in these scripts did not correspond with the contents of any of the sealed 'posthumous' envelopes left by Sidgwick or Myers.*

But the idea of a lock of hair continues to emerge and Mrs Verrall's daughter, H.V., who had just begun to do automatic writing, joins in this same year.

* The contents of the Sidgwick sealed envelope opened on the 23 February 1909, were as follows :

'To be remembered.

Newnham College,
Cambridge.

May 16, 1900.

1. I keep under my body and bring it into subjection. [I Cor. ix. 27]
2. Shall we receive good at the hands of the Lord and shall we not receive evil? [Job ii. 10]

for remembrance
H. Sidgwick.'

There were two Myers sealed envelopes: one contains the reference to the Valley at Hallsteads, which was opened in 1904, and with which W. H. Salter's recent paper deals. See *Proceedings*, Part 187. But there was no explicit reference to the Symposium or to 'the word of four letters' which might have been Love.

The second Myers envelope was opened on the same date as the Sidgwick one (above) in 1909, and contained the following quotation:

'July 25, 1890.

The invisible world with thee hath sympathized;
Be thy affections raised and solemnized.

Wordsworth's *Laodamia*.'

(16) H.V. H.

19 April, 1903.

Thrinkos is not right. The word would be a clue.

Thrikos. Thriges. . . .



This is a pattern which will help.

'Thrinkos thriges' may be an attempt at the Greek word 'Trichos, triches'.

Cf. Aeschylus, Ch. 229 βόστρυχον τριχός.
of a lock of hair cut from the head.

Perhaps the drawing suggests M.L.'s hair lying down with the Latin word for 'farewell' written across it.

About four months later comes another M.V. script which seems to suggest that there may have been ambiguity in interpreting that word 'letter'.

(17) M.V. 3234.

9 September, 1903

(in Greek) Sigma-shaped is the letter M

He also will receive what you have sent.

The little box (κιστίδιον) in which the letter is will be opened. (1)

Then the light of the sun will shine out in the darkness.

. . . Coronella, no but why the star?

(in Latin) Oriflamma—auricomata gold in colour

Golden haired. Camilla's yellow hair reminds

flava comam nexit in hastam

[Yellow-haired he, bound to a spear]

Coronata [Crowned]

Ariadne's crown in the sky.



(2)

(1) 'The little box in which the letter is.'

If we read 'Symbol' for 'letter' above, in the sense of an alphabetical symbol (or sign) it surely means 'Sigma': and if we recollect that in other scripts the 'Sigma shape', here in the form of M (? for May) had been portrayed as a curl (as in the snaky signs and drawings of M.V. 3039) the reference here seems to be

clear enough to the 'little box' where the 'lock of hair' is.

- (2) The signature here appears to be another form of Sigma. The script then proceeds to reiterate the ideas of hair and of stars, finishing up with a reference to the constellation of Ariadne's Crown.

This subject is continued in the next script.

(18) M.V. 3239.

5 October, 1903.

Ariadne—a crowned star—This is the omen and the name. Send it.

Seven stars in the crown, and Berenice's hair too. Yellow-haired. Mary Magdalene and the nard [spikenard], but you will not understand.

A flaming crown encircles the head that was most dear to him. There flower Olympian, not Roman, lilies. He grows pale as he gazes. . . .*

G.W.B. comments of Script (18): 'The script combines 'Ariadne's Crown' with 'Berenice's Hair', and with the scene where Mary Magdalene wipes the feet of Christ with her hair. In the previous script Camilla's yellow hair ["flava comam"] was given; and in this script the same words, now applied to Berenice, can hardly be accidental. Catullus tells us that Berenice had "yellow hair". Mary Magdalene is usually represented in works of art with golden hair. Next, the words in the script, "Seven stars in the crown", "A flaming crown encircles the head that was most dear to him," and "lilies", seem to point to the "Blessed Damsel" whose hair is described as "Yellow like ripe corn". The stars in *her* hair were seven, and although in Ariadne's Crown there are generally supposed to be nine, it is noteworthy that many scripts emphasize *seven* stars in connection with Ariadne's Crown too.' The reader will no doubt recollect that M.L.'s hair was described in those scripts purporting to give a personal description of her, as *dark*—correctly. But that did not prevent the interpreters being sure that all these golden-haired maidens stood for M.L., because 'golden hair' is a *literary attribute* almost invariably to be found with legendary personages; and they argued that if allowance was made for the fact that well-known literary associations entered into and tinged the ideas in the scripts we are still left with the unmistakable emphasis on 'hair'—that was the important thing. Considering the apparent difficulties of transmission in automatic writing, perhaps this is not so far-fetched as it appears.

* This is a reference to Dante, *Purgatorio*, Canto XXXI. [See Appendix 2.]

Now follows a sequence of scripts connecting several of these subjects together at a later date :

(19) (A) H.V. 73.

21 February, 1908.

... A circle of bright light in the midst of the darkness.

S

not this sign in the
writings but written in
a Greek fashion.

Neptune's trident—that completes the tale.

Was the English S intended to be the Greek Σ? 'Neptune's trident' suggests the Lyttelton coat of arms.

(B) H.V. 80.

30 March, 1908.

Seven stars in a circle—what constellation is that?

Mark the day of its rising and the setting of the moon will give the hour.

A candle—that was the message—

'Seven stars in a circle', and the mention of a 'constellation' suggests Ariadne's Crown, rather than a reference to the stars in the hair of the Blessed Damozel. G.W.B. noted that although Ariadne's Crown is usually held to have nine stars, there are grounds for thinking that the scripts often seem deliberately to allude to seven in this connection, as in M.V. 3239. 'Seven stars in the crown, and Berenice's Hair too', an obvious allusion to *constellations*. Here the constellation is combined with the 'candle'.

(C) M.V. 276.

28 September, 1908.

But the complete message is not yet—there is more to come. . . . The clue is in your own earlier reference if you can only see it—a long clue to unwind, in a mazy labyrinth, but it is Ariadne you will find by following it, not a Minotaur. . . . Here, as in the old story, Ariadne gives the clue which leads out the labyrinth into the clear light of day. (1)

(1) Ariadne as well as Diotima 'gives the clue'—which must be love. (?)

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(D) H.V. 131.

20 November, 1908.

Minotaur—the guiding thread.

(E) M.V. 354.

8 February, 1910.

Lose not the thread, the tightening clue
Will bring the wanderer safely through.
Wind the ball close, look not to right
Nor left, trust nothing to thy sight.
Step slowly with the shortening thread—
All perils past, all doubts are fled
The maze abandoned—reach the goal ;
—Then Vision flashes on the untrammelled soul.

(F) H.V. 122.

30 October, 1908.

'Oh Mary go and call the cattle home across the sands of Dee,' (2)

[*Drawing of an ornamented box.*]

A small gold box highly ornamented and embossed.

The blue flowers were periwinkles. (3)

- (2) The line from Kingsley's poem gives an implicit allusion to hair, because of the 'drowned maiden's hair' in the last verse: refer back to the Willett (W. 292) trance, Part II, p. 119.
- (3) Possibly this is an emergence of the *idea* of the casket, but it was of bronzed silver—not gold. Certainly periwinkles figure on the lid.

(G) M.V. 673.

26 January, 1915.

No dont draw—write. Sigma.

It is long since you have written that sign.

Σ *u y \mu \alpha*

and the sickle shape
of the Crescent Moon.

There is more than one meaning.

The sickle shape (of the crescent moon) is the C form of Sigma = and is symbolic of the Goddess Artemis.

(H) WILLETT 349.

22 April, 1915.

The Seven Stars. . . .

Such a strange sweet link.

Arthur.

S

no, you have not got to write an

S

Here the Seven Stars is connected or linked with Arthur, and perhaps the English S should have been a Sigma (?).

G.W.B. commenting on the above writes in his Notes 'My own view is that all the "Sigma" references, connected both with Hope and with Love, belong to the story of the Knight and the Palm Maiden : and that their association in M.V. script with the sealed letters left by Myers and by Sidgwick respectively was due to an unfortunate twist given to the communications by the influence of the automatist's own mind. This may seem at first sight a somewhat desperate hypothesis, destructive of all reliance on the statements of the Scripts. It must be remembered however, that *complete* reliance on the statements of the scripts of any single automatist is ruled out in any case ; nevertheless, I trust that anyone who gives un-biased study to the whole series of "Sigma" references here set out will feel them to be of interest and of some evidential value.'

A few months later Mrs Willett turns again to the 'Ariadne' topic.

(I) WILLETT 352.

15 July, 1915.

Diana

Here comes a candle to light you to bed.

And Berenice too.

Diana is of course the same as Artemis, and had as her symbol the new moon. It was her arrow that slew Ariadne, in the Homer version of the legend.

It is impossible to give the many fragmentary references to the legend of Ariadne but finally here are a few of several scripts between 1909 and 1913 which reiterated *Fors Clavigera*, and eventually led J.G.P. to investigate Ruskin's volume and find further point in those allusions to the Ariadne story.

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(20) H.V. 233.

4 July, 1911.

The setting moon. Fors Claviger. (sic)

H.V. 275.

13 August, 1912.

Fors Clavigera—that is important. The key has been used before, but this is another door. . . .

The blossoming staff.

Staff and scrip A Pilgrim from the East—that is what I wanted.

H.V. 312.

6 March, 1913.
(J.G.P. recording)

TRANSE SCRIPT:

Is there anything not clear in what has been said before?

J.G.P. (*That's difficult to say. A great deal is clear. It seems to us dangerous to say we understand for certain at this point.*)

Sometimes points which have been clearly made are overlaid by subconscious elaboration. We wish if possible to guard against this by dismissing some topics as concluded but we do not press this if you think better not.

J.G.P. (*Yes, I quite see your point. (A pause) I fancy we perhaps understand more than you think we do, but it is difficult to speak to you as clearly as we should like for fear of giving clues to the automatist.*)

Yes, we leave it to you.

Fors Clavigera—that we think was clear and unless you desire we shall leave it as it is.

J.G.P. (*Yes, leave it for the present and if afterwards we are not sure we understand we will ask you.*)

It is to be noted that in *Fors Clavigera* Ruskin adopts the oldest version of the story of Ariadne and Theseus, as told by Homer. (*Odyssey* XI. 321. Butcher and Lang's translation.) Homer makes Odysseus tell how he saw in the underworld fair Ariadne, whom Theseus on a time was bearing from Crete to the hill of sacred Athens, yet had he no joy of her for Artemis slew her ere that in sea-girt Dia, by reason of the witness of Dionysus.

G.W.B. observed later: 'That Ruskin's version is the one followed by the scripts there is no doubt at all. Between the hero of

Euripides' Lost Play, or Ruskin's Knight of Athens, and the "Faithful Knight" (i.e., A.J.B.) there need be no incongruity. We interpreters had finally no doubt that the underlying purpose in the Scripts of combining the story of Theseus and Ariadne, *as told by Ruskin*, with the Fragment of Euripides' *Theseus* was to represent Theseus as A.J.B., Ariadne as M.L., and the Sigmas as her *hair*, although they also mean the name of Theseus.'

Section 3. 'The Pilgrim' and 'Berenice' References

The reader will recollect the legend of Berenice, that she cut off her hair and dedicated it to the Gods for the safe return of her husband from the wars. Eventually it was transported to the heavens and became the constellation known as 'Berenice's Hair'.

The earliest reference to 'Berenice's Hair' came a long time back :

(1) M.V. 3043.

30 June, 1901.

(Part Latin part Greek)

A torch to the torch-bearer. The north (or, a bear) *

A star in the sky follows the Charioteer

A river back to its source.

The brother will use the voice of the Delphian oracle.

Apply intelligence.

(2) H.V. 132.

23 November, 1908.

... Berenice—that has a meaning too.



not as in the stronger soul by
struggling made strong.

That was written elsewhere.

(3) Hld 264.

26 January, 1910.

... The steely glitter of Arcturus.

'Her hair had grown just long enough to catch

Heaven's jasper glitter'... And the souls

going up to God went by her like clear flames.

* The Latin word here was Arcton.

**Berenice's ever burning hair—a continuing light—
How far that little candle throws its light.**



NOTES ON THE ABOVE FOUR SCRIPTS

Mrs Verrall herself, commenting upon Script (1), took 'a star in the sky follows the Charioteer' to refer to the poem by Catullus 'Coma Berenices', in which the hair is made to say of itself 'Vertor in occasum, tardum dux ante Booten'. The constellation of Bootes, going from East to West, is between Ariadne's Crown and Berenice's Hair. G.W.B. noted that 'Ariadne's Crown might be described as following Bootes, but Berenice's Hair precedes it, as Catullus correctly says. Hence the remark made in this script about a river running back to its source, otherwise we might suppose that it was Ariadne's Crown that was meant'. The point here is clearly the Berenice constellation. And this is borne out by Script (2) with the emphasis on 'Berenice' and the drawings of 'Sigma'. The mention of 'Delphian oracle' in Script (1) seems to suggest that there is a hidden clue to the meaning, and it is to be noted that more than seven years had passed by before H.V. in Script (2) gives 'Berenice' and the two Sigmas associated with it (or her). 'Arcton' translated as 'the North' in Script (1) may be a first attempt to refer to Arcturus, which eventually appears explicitly in the Hld Script (3). This star is the principal one in the constellation of 'Bootes'.

It would appear that the idea of stars ('glitter') in Script (3) may have caused the transition in Mrs Holland's mind to the idea of the particular constellation of stars known as 'Berenice's Hair', for the word 'hair' now appears in close conjunction with the quotation about the souls going up to God, which is from *The Blessed Damozel*. It will be remembered that the last line of the first verse of Rossetti's well-known poem is 'The stars in her hair were seven'. That 'Berenice's ever-burning hair' was wanted is borne out by Script (4) three months later, and there it is combined with the candle, an unmistakable symbol of M.L.

The next six Scripts bring in the topic of Hope in relation to Sigma and to the Pilgrim, and to the legend of Berenice.



(5) M.V. 3261.

17 January, 1904.

... In Mrs Sidgwick's letter a
and three words on the paper Not without Hope. . . . Σ
Hope. . . Shine on the Wanderer on the
Way—That is not quite right but it is
about Hope's vision which is the true one
and leads on the Passionate Pilgrim.

(6) M.V. 292.

5 January, 1909.

There is certainly this drawing Σ turn it
half round  and again 
Hope is quite an important part of the
message—hope. Not without hope.

(7) WILLETT 317.

13 August, 1913.

... HAS THE PASSAGE been identified about the traveller
looking across a STREAM. . . .

Faith and HAIR in a temple

Wheel



Pilgrim There was a reason for the CHOICE.

(8) WILLETT 318.

17 August, 1913.

THE PASSIONATE PILGRIM—but it is of another I want to
write I said Pilgrim. . . .

Hair in a temple was said.

Perhaps enough of that subject but it must be inquired into. . . .

(9) WILLETT 319.

8 September, 1913.

He . . . demands now this 3rd time whether the Pilgrim has
been understood. . . . A Passionate Pilgrim, but not H.S.'s one.*
What moves the stars and all the heavenly bodies? Dante makes
it clear.

Then again I will repeat . . . HAIR IN A TEMPLE—that belongs.

* See NOTE on p. 235.

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(10) M.V. 709.

18 October, 1915.

... Still holding the unconquerable hope. Say that emphatically. *Spes invicta*.

Ariadne's clue is another way of saying the Unconquerable Hope. But there is a difference—he who follows the Hope follows blindly in faith and trust, but the holder of Ariadne's clue knows that he is retracing a road already trodden. . . . So the bearer of the clue in fact holds more than a hope.

But the distinction though real is often hardly perceived on earth, for not every holder of the clue remembers the earlier journey. But stick to this—whether he remembers or not,

ARIADNE KNOWS.

'There was a reason for the choice', i.e., the choice of those familiar symbols clustered together in the six foregoing Scripts :

'the traveller looking across a stream' refers no doubt to Dante, the 'Passionate Pilgrim' of the next script (8), and is an allusion to A.J.B.

'Faith' and ('Faith on both sides.' WILLETT 289, Part II, p. 112) and the 'Unconquerable Hope' symbolized by 'Ariadne's clue' in Script (10).

'Hair in a Temple' = the legend of Berenice, a reference to M.L.'s hair, and this no doubt links up with all the 'Sigma' references.

'Wheel'—the Catherine Wheel, symbol of M.L.

'Love', which 'moves the stars, etc.'—a reference to the last line of Dante's *Paradiso*.

'The Pilgrim' ; not the 'Passionate Pilgrim' = Dante, but another = ? A.J.B.

G.W.B. observing the distinction, drawn in scripts (9) and (10) above, between the Passionate Pilgrim and the Pilgrim, noted : 'The Passionate Pilgrim is primarily Dante and "not H.S.'s one", refers to an early script of Mrs Verrall's in 1904 which Mrs Willett had seen years before.' 'It is not at all far-fetched', G.W.B. continued, 'to suppose that a secondary reference is intended to A.J.B. here as a pilgrim : and comparison with other scripts make this practically a certainty.'

(For G.W.B.'s Special Note on these three Willett scripts see p. 234.)

Finally we will end this group of references with the two following important *fusing* scripts :

The first one is :

M.V. 599.

24 March, 1914.

Dont forget that every passage with a quotation from Virgil is to be looked at with special care. Not one but contributes some-

(*Script continued*)

thing to the whole. Even when such a common phrase as *sic itur ad astra*—

How did Berenice's Hair get to the stars? And what moves the Sun and all the other stars? 'Tis Love that makes the world go round. That has been said before—look it up.

The second is from Mrs Willett two years later, and was a Trance script on the occasion when A.J.B. was her sitter, as the reader will remember.

12) WILLETT 376 [*Trance script*].

19 June, 1916.

... Go back to Coma Berenice—I never could make out whether the threads of that had been identified.

It has been said Ariadne and Berenice two constellations compared.

The lock of hair—that is the link. . . .

Berenice's vow. She cut the lock from her head. It had been there, the poem says, through the years of the past. . . .

All these classical allusions are scattered about and disguise a reality which touches the Blessed Damozel.

The stars in her hair were seven. . . .

It was after the above trance-script that the 'reality' was disclosed by A.J.B. to the interpreters. In his Notes G.W.B. remarked: 'I do not think that anybody after reading these extracts will doubt that Berenice stands for M.L., and that the fact of M.L.'s shorn locks must have been known to the intelligences responsible for the scripts.'

SPECIAL NOTE ON

'A passionate Pilgrim but not H.S.'s one.'

For a further explanation of this passage in W. 318 and 319 the reader is referred to G.W.B.'s paper, 'Some Recent Scripts affording Evidence of Personal Survival,' *S.P.R. Proceedings*, 27 (1914). Here he argues the case for the continuing identity of his friend, Dr A. W. Verrall (who died in 1912), and points out (p. 229) that the 'Timid Traveller' = Statius, about whom Dr Verrall had written in his *Literary Essays*, published 1913, and to whom he himself is compared by G.W.B.

'Not H.S.'s one' refers to an early M.V. script of 1904, in which the words 'The Passionate Pilgrim' occur in a passage taken by Mrs Verrall, at that date, to point to Professor Henry Sidgwick who died in 1900. Her interpretation was published in *S.P.R. Proceedings*, 20, and had been seen by Mrs Willett years before.

Now, although Henry Sidgwick might be described as a pilgrim, or seeker, following Truth, for which he had a very profound feeling (see F.W.H.M.'s Obituary Notice of him in *Fragments of Prose and Poetry*) he could never have been called 'passionate' and the interpreters discarded Mrs Verrall's idea.

Any S.P.R. student will recollect that originally G.W.B. put forward in *Proceedings*, 27, pp. 241 and 242, the view that 'impatient' rather than 'passionate' was the word being aimed at by the automatist, and this *would certainly* have been characteristic of Dr Verrall, 'he of the little patience': and as such is a contribution to other passages in those scripts which are apparently evidential of his personality.

Dante is of course known in literature as the 'Passionate Pilgrim'; WILLETT 319 says explicitly 'If I say Passionate Pilgrim, all sorts of connotations will be dragged in', and G.W.B. is no doubt right in thinking that the phrase 'The Passionate Pilgrim' may be an unauthorized contribution on the part of the automatist, the 'pilgrim' of the communicator having suggested to her mind the 'passionate pilgrim', who is Dante, for there follows immediately in the script an allusion to the last line of the *Divine Comedy*, 'Tis Love that moves the Sun', etc. And the earlier Willett script, W. 318, which possibly had a purer transmission because it emerged without preconceptions, seems to bear this out, for it says, 'The Passionate Pilgrim. But it is of another I want to write (i.e., not Dante) I said Pilgrim. . . .' This pilgrim appears to represent A.J.B.

Then why is the topic of 'Berenice's Hair' connected so closely to what was apparently given in evidence for Dr Verrall's identity?

To answer this question I must explain to the reader how it was that the interpreters, at a later date, came to the conclusion that the 'Pilgrim' (not the Passionate Pilgrim), although still primarily representing Statius or the 'timid traveller' and therefore Dr Verrall, also represented secondarily A.J.B. G.W.B. says (*S.P.R. Proceedings*, 27, p. 239) that there are 'only two classical poems to which "Hair in a Temple" can refer. One of these is a well-known poem by Catullus, called "The Hair of Berenice". The other is a poem less well-known, and less deserving to be well-known, whose author is none other than our friend Statius. That Statius should have written a poem to which "Hair in a Temple" might appropriately serve as a title is certainly curious, and it may be that here we have the explanation that "Hair in a Temple" may simply be intended as a *hint* that Statius is in some way connected with the main topic of the Scripts'. The 'main topic' of the Scripts at that date (1912-13) being the emergence of the 'Palm Sunday' Case which was not of course available to the public.

Now Statius, according to Dr Verrall, in his *Literary Essays*, was described by Dante as a 'lingerer on the other side'—a 'Stayer', or

'Hesitater'. G.W.B. suggests that a comparison may be drawn (p. 234), and was possibly deliberately intended, between Statius and Dr Verrall in the sense that during his lifetime he was, until shortly before his death, very chary of accepting belief in a life hereafter, and a statement by Mrs Verrall in 1914 supports G.W.B.'s view.

We, who are 'in the know', may be able to see more light on this question of the connection between 'Berenice's Hair' and the '*hesitating Pilgrim*'. G.W.B. writing in 1914 could only ask his readers to accept that there *was* a connection but one which he had to leave unexplained, 'because it involves a reference to private matters which I am not at liberty to disclose'. At that date the interpreters suspected that Berenice's Hair as a legend *must* symbolize M.L. Her hair was so striking a feature of her that, once the first Willett trances of 1912 had revealed the Story, it was not surprising to them that she should be represented by references to Berenice. They did not know about the silver casket which contained so large a tress of her hair; and it was not for many years that G.W.B. became the recipient of the later revelations with which we are familiar, of the youthful events, the special psychology of A.J.B., and the question of why he delayed so long in declaring his feeling for M.L. and the sentiments expressed in the letter to his friend Edward Talbot, quoted on p. 93. It was then clear, what had in 1914 been only surmised by G.W.B., that Statius as 'lingerer' or 'hesitater' could be said to typify A.J.B. far better than Dr Verrall. The combination of topics, 'Faith', 'Hair', 'Wheel', 'Pilgrim', 'there was a reason for the choice', and the allusion to Love, seem to leave no doubt that they all belong to the 'Palm Sunday' Case, and have no special relevance to Dr Verrall's history. On the other hand the *method* by which the material here was produced, appears to be characteristic of him, as is shown by G.W.B.'s paper in *S.P.R. Proceedings*, 27.

NOTE by J.B. My own view is, that the whole subject matter of these three Willett scripts is a typical example of the work of the co-operating group of 'communicators', whoever and wherever they may be; and that, in the first place, it *was* intended to be evidential of Dr Verrall who had lately died, and, in the second place, it *was also intended* to slip in cryptic allusions and topics of close significance to the 'Palm Sunday' Case, which was deliberately being withheld from complete understanding at that date.

Section 4. The 'Hippolytus' References

We come finally to examine a very interesting H.V. trance script written in A.J.B.'s presence at Fishers Hill in 1927, three years before

he died. I did not deal with it earlier as its date would have interfered with the consecutive chronology of the Willett series : and in its cryptic and difficult character it belongs to the cross-correspondence type of evidence.

H.V. 624 [*Trance script*].

26 November, 1927.

In J.G.P.'s Note on the circumstances in which H.V. 624, 26 November, 1927, was written, he tells us the following : Finding that A.J.B. would be staying at Fishers Hill at the same time as Mr and Mrs Salter, J.G.P. wrote on 20 November, 1927, to Mrs Salter and made the suggestion, with the agreement of G.W.B. and E.M.S., that if she should feel inclined to 'drop into trance' it would be rather interesting for Lord Balfour. He added, 'we shan't say anything to him beforehand so that if you don't care to have him as a "sitter" you can say so to us without embarrassment. W.H.S. (her husband) would have to act as recorder as Lord Balfour is rather deaf.'

Mrs Salter had never been told anything about the 'Palm Sunday' story and had not the vaguest idea that A.J.B. figured in her scripts at all. She replied on 24 November, 'As regards a script, I am perfectly willing to try. Knowing the steam roller habits of my script, I hardly think it likely to be affected by any slight accident like Lord Balfour. But I will do my best.'

The sitting was accordingly arranged and H.V. at once went into trance. The script that followed, as the reader will at once recognize, displays a very remarkable grouping of associations, 'Artemis' (or, as in some of the other scripts, Diana) 'the moon'; the 'unseen feet', or, invisible companionship; the flowers which Hippolytus brings in a wreathed garland; the flowers which Persephone dropped as she was borne away to the underworld; the 'wreath of stars', or, the constellation of Ariadne; and all these are combined with linked allusions to 'shadows' of immortal things (as in an early script by M.V. 154) to shearing of tresses of hair; (see Artemis's words to the dying Hippolytus (2)), and to the symbol of 'light on the hills' which represents the Hope that led on the Pilgrim.

In case the reference is not familiar to my readers I give briefly the following extracts from Euripides *Hippolytus*, translated by Gilbert Murray.

The story of Hippolytus tells of his love for the maiden goddess Artemis, whose symbol was the new moon. He foreswore the joys of marriage and delighted to accompany her hunting and to bring offerings to her shrine in the woodland. The allusion in H.V. 624 (which follows)

is to the passage where Hippolytus brings a wreath to the shrine of Artemis with the words :

To thee this wreathéd garland, *from a green
And virgin meadow* bear I, O my Queen,
*Where never shepherd leads his grazing ewes
Nor scythe has touched.* Only the river dew
Gleam, and the spring bee sings, and in the glade
Hath Solitude her mystic garden made.
No evil hand may cull it ; only he
Whose heart hath known the heart of Purity,
Unlearned of men, and true whate'er befall.
Take therefore, from pure hands, this coronal,
O mistress loved, thy golden hair to twine.
For, sole of living men, this grace is mine,
To dwell with thee, and speak and hear replies,
Of voice divine, though none may see thine eyes.
So be it ; and may death find me still the same!

An old huntsman warns Hippolytus of the danger of incurring the anger of the rival goddess Aphrodite. Hippolytus's tragic death is caused by a Terrible Thing which rises out of the sea. His team of wild horses panic and tear him to pieces. At the end Artemis appears before his dying eyes, and says to him :

' . . . Though deep beneath the sod
Thou liest, not unrequited nor unsung
Shall this fell stroke, from Cypris' * rancour sprung,
Quell thee, mine own, the saintly and the true!
Yea, and to thee, for this sore travail's sake,
Honours most high in Trozen will I make ;
For yokeless maids before their bridal night,
Shall *shear for thee their tresses*, and a rite
Of honouring tears be thine in ceaseless store. . . . '

The practice of maidens to dedicate a lock of their hair to Hippolytus before their marriages is mentioned in Frazer's *Golden Bough*.

I must first explain that years before there had been two previous references to Euripides *Hippolytus* in H.V. scripts, as follows :

(1) H.V. 129.

14 November, 1908.

. . . the goddess whose undying gaze scans from clear heights
the strange and tangled maze which men call life †
Be sorrow sorrow spoken but let the good prevail.

* Aphrodite's.

† Artemis.

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(2) H.V. 291.

25 November, 1912.

Inviolat seclusion. The shrine in the wood
'tis Love that makes the world go round.

Now follows the trance script H.V. 624, which is the subject of this section.

H.V. 624.

27 November, 1927.

at Fishers Hill

(Trance—W. H. Salter recording)

Artemis the maiden Artemis.

There was a scene—some kind of picture of the huntress and the hounds.

The light of other days.

looking back, far back, and the light beyond. . . . The cold whiteness, the cold light of day—No, something about cold light on the hills . . . the cold splendour—The moon—that links with Artemis.

The pathway of the moon, and Shelley's poem

Wherever the beat of her unseen feet—That comes in. The stars peering through the clouds. The rent in the wind built tent. . . . (1)

Something about a vision and Artemis belongs and the hillside
The secret places of the earth.

No, (pause) Shadow. The shadow of a shade.

εἰδωλον σκ:ας

Yes, that was it (2)

No, I can't, I don't know. Far away—The distant scene I don't know what it means. Like a wreath of stars (3) The meadow. flowers from the meadow uncut, Hippolytus . . . (4) The fields of Enna The pathway The flowers that thou let'st fall. That's the

(1) It is interesting how the idea of *cold* light—not daylight but moonlight—leads to the moon symbol of Artemis, and the topic of the 'unseen feet'.

(2) This Greek phrase occurs only twice in all the scripts. (Cf. Aeschylus, Ag. 839.) It seems to suggest the idea of the 'Endymion' topic—intercommunion between earth and heaven in sleep. (See Note at end of this script.)

(3) Perhaps a reference to Ariadne and to the Blessed Damozel. Another H.V. script has (H.V. 592) 'Sweet-scented white Jessamine. Starry wreath. Seven stars—Ariadne'.

(4) For the line to which this is a reference, see Extract from the poem on p. 238.

(Script continued)

idea. The flowers of Proserpine, the flowers she dropped. Spring flowers. Those belong too. (5)

And the chasm. . . . (6)

The light on the hills. It goes back to that.

That's the central thing. that's the link (7)

That's all.

- (5) There seems no doubt that Proserpine, or Persephone, is used to represent M.L. in the scripts. 'The flowers that thou let'st fall' is a reference to Shakespeare, *The Winter's Tale*.

. . . O Proserpina,
For the flowers now that frightened thou let'st fall
From Dis's waggon! daffodils
That comes before the swallow dares, and take
The winds of March with beauty. . . .

And the reader will no doubt recollect that the first allusion to this passage occurred thirteen years before in the Willett trance 329, 2 March, 1914 (G.W.B. present), (see Part II Willett Series, p. 139), which contains a definite message to A.J.B. from M.L. as follows :

This to be handed on to the Happy Warrior, the Faithful Knight—March winds by the daffodils taken.
The swallow summer comes again.

What is so interesting here is that H.V. knew nothing whatever of the 'Palm Sunday' story, nor of the Willett trances, the records of which were all in G.W.B.'s keeping. Now here, Proserpine is linked with Artemis through 'Spring Flowers—those belong too' (which she was gathering and which are symbolic of the time of year when M.L. died), and through the 'flowers from the meadow uncut', these words refer to the 'wreathed garland' which Hippolytus offered to Artemis to twine in her hair. At this date the interpreters themselves, though they had realized the association of Proserpine with M.L., had not collected or examined the references to Hippolytus which were later perceived to belong to this Case.

- (6) 'The Chasm' is a reference to Tennyson's *Demeter and Persephone*:

"The field of Enna, now once more ablaze,
With flowers that brighten as thy footstep falls
All flowers—but for one black blur of earth
Left by that closing *chasm*, thro' which the car
of dark Aidoneus rising rapt thee hence.'

- (7) The 'light on the hills' belongs to the topic of Hope and the Pilgrim.

I must now point out that there are close connections between this script (H.V. 624) and a previous one written seventeen years before, H.V. 214, 26 August, 1910, as follows :

It is hard to get the thought through but the poetry helps. Nox erat. Something about sleep—the healing darkness of the night . . . grass that the sickle has never touched—it is the same thought.

**Unseen companionship—consecrate
and wherever the beat of her unseen feet—that also. (1)**

- (1) 'the grass that the sickle has never touched' is a clear reference to Euripides *Hippolytus* (see the 'Invocation' given on p. 238) and *consecrate* is the keyword here, which links Hippolytus and Artemis in the 'more than mortal friendship' described by the jealous Aphrodite ; in Murray's translation the goddess Aphrodite says of Hippolytus :

' . . . Great Apollo's sister Artemis
He (Hippolytus) holds of all most high, gives love and praise
And through the wild dark woods for ever strays,
He and the Maid together, with swift hounds
To slay all angry beasts from out these bounds,
To more than mortal friendship consecrate!'

With these human and divine lovers is linked the 'unseen companionship' and 'intercommunion in sleep' topics.

We must now turn our attention to a SPECIAL NOTE by J.G.P. on H.V. 624. NOTE (2) 'the shadow of a Shade' (p. 239).

J.G.P. writes : 'In the foregoing script H.V. 624 it was written :

"Something about a vision and Artemis belongs, and the hillside. The secret places of the earth (pause) The Shadow of a Shade. *ἐἰδωλον σκιᾶς* yes, that was it."

'This refers twenty years back to an M.V. script which seems to explain it as follows :

In M.V. 154, 25 March, 1907, this phrase occurs in the following context :

'I want a special message to get to you. I have tried several times but you have not understood. I don't know where it went wrong. But let Piddington know when you get a message about shadow—remember the Virgilian line—indignantis sub umbras [angry, to the shades] To you they are shadows—like the shadows in Plato's cave but they are shadows of the real

(in Latin) which when you see you will well understand what now

(*Script continued*)

hidden with dark colour seems to you almost obscured, and yet in dreams sometimes you see the fitting bodies of shades—rather for bodies it were better to say souls. The immortal things that touch your mind in sleep—seize them. . . .

(*in English*): It means that there and thus does this mortal put on immortality, by keeping hold of the things, the true things seen in sleep. Why could he not say that? it seems simple enough to me

et nos attingimus caelum

[we too attain heaven]

But when so many things flit through the mind it is hard to seize and hold only what is true. I think I have this time. Ask if he understands. The shadow of a shade—that is better. umbrarum umbras—σκιάς εἶδωλον was what I wanted to get written.

NOTE by J.B. Clearly here the topic of the interpenetration of our world by spiritual things and by the souls of the departed is alluded to : and the reference to the passage from I Corinthians xv. 53 is an important clue to the box containing M.L.'s hair, which has the verse about the mortal putting on immortality engraved on the inner lid. This was, of course, at the date of the M.V. script (1907) entirely unknown to any of the interpreters, so that J.G.P. was quite unable to understand the real point. It would seem that we have here an example of how the script intelligence did not intend the facts to be known too soon. Possibly the 'he—asks if he understands?' refers to A.J.B., and we may have here a direct message from M.L. twenty years before the Salter trance sitting here discussed. It is also another example of the far-reaching links that bind topics together in the scripts over many years.

CONCLUSION OF PART IV

I will close this Part IV with some extracts from three trance sittings which are very interesting and throw some light on the arduous and uncertain task of interpretation.

(1) EXTRACT FROM TRANCE SITTING OF WILLETT

234.

9 February, 1911.

(*Sir Oliver Lodge in charge*)

O.J.L. (*There is another question I want to ask. We have had lately long lists of quotations, so many and so widely supplied that it would appear as if cross-correspondences must occasionally occur by*

(Script continued)

accident. Some of the group feel that. They want to know whether you are sending these of set purpose.)

Yes who says so

O. J. L. *(Well, we have been talking it over lately with G.W.B., J.G.P. and Mrs S.)*

Do they suggest shorter scripts?

O. J. L. *(No they do not want to suggest anything definite, only to find out whether the scripts which are arriving are considered on your side quite wise and satisfactory.)*

Do you mean the M.V. case or W.?

O. J. L. *(Oh I do not mean Willett only: I mean Verrall and Holland also. We think that sceptics will claim that the cross-correspondences are accidental : also, that the meaning is so obscure that we may miss it, for we assume that besides cross-correspondences you wish to convey a definite meaning too.)*

They were allusive. You must get through a good bulk of matter to get in what you want said from our standpoint. They are not without threads of connection. But listen. Those threads extend also in subliminal of automatist. Thus if I would say fire, I Gurney might make an allusion to Phoebus or to Zoroaster. Her subliminal may conceivably go one better and shove in Salamander.

O. J. L. *(Yes, well, that was what we rather suspected, that subliminal activity was mixed with your intention.)*

What?

O. J. L. *(repeats).*

Who?—woven strands. Pick out the gold thread.

NOTE by J. B. However this may be understood, I am quite aware that the interpreters, and incidentally myself, in collating and setting out this Case, are open to the criticism that we have picked out from among the mass of scripts just those bits that seemed to fit the 'Palm Sunday' story, and have used them to piece together one interpretation of the puzzle, as against several other possible ones. Against this, I may point out that the scripts themselves have tried to help us : that there is a well-defined and consistent character all their own in the 'Palm Sunday' scripts ; and they not only show very clearly that certain topics belong together, but that the fragmentation is an essential part of the method of communication. Any interpretation at all was often quite dark till all the fragments were put together, and frequently they appeared at first sight to have no relation to one another.

Two helpful H.V. Trance Scripts now follow :

(2) H.V. 315

11 March, 1913.
(J.G.P. present)

SCRIPT WRITTEN IN TRANCE:

Wind in the north—we gave some of the topics connected with this . . . the doubtful doom of humankind, toil etc. I do not think that topic has been completely understood—it is a connecting link between several . . . other topics that have emerged earlier.

J.G.P. (*Yes, but connected only philosophically, is it not?*)

I am not sure if I understand—there is no personal connection between these topics. . . Some of the topics are connected by a personal relation to an individual—that is not the case with Wind in the North. . . *

J.G.P. (*I want to tell you some facts which bear on our present inability to decipher some of the themes in the scripts. None of the group (1) up to the present time possesses a copy, or has even seen a copy, of all the scripts. We are now remedying this defect and having the scripts privately printed. This will take many months. Next we shall have to index, edit, and collate the scripts, and this will take many months more, probably a year or two. When all this work is finished, I think it very likely that we shall see the meaning of most of the points which now are obscure. I have told you this in order that you may not be discouraged by what otherwise may seem to you our obtuseness. If we have understood as much as we have done when thus handicapped, we ought to understand a great deal more when we have all the material before us.*)

There is no immediate hurry. We can go on making things plain—we understand better the limitations of the various automatists—their range differs enormously and it is quite useless to try for the same effect through each.

J.G.P. (*Yes, we quite realize that.*)

(1) i.e., the interpreting group.

* The interpreters believed that 'Wind in the North' had to do with the 'First World War'.

The 'personal connection' between other topics was clear enough in the 'Palm Sunday' Case.

(3) H.V. 325.

17 April, 1913
(J.G.P. present)

TRANSE SCRIPT:

There are several topics of importance which I wish to mention so as to be sure they are not overlooked—earlier topics. reeds by the river the Great God Pan flowers from a grave etc. music that is an important clue. . . .

J.G.P. (*I think I understand 'reeds by the river the great God Pan'. If 'Flowers from a grave' is equivalent to 'grasses from the grave' I understand that.*)

It is the same—it was written once I think as flowers.

J.G.P. (Yes.)

I take the grasses from the grave
And make them pipes

J.G.P. (*As regards music I think I know to what it applies—to what all the music references apply—but we are not yet in a position to inquire whether they are appropriate.*) (1)

they do all belong together

J.G.P. (*Yes, I understand—Are there any other topics you want to mention specially?*)

Snow etc.—I think E.M.S. said was clear
Also the fishes of the deep

J.G.P. (*Oh, fishes of the deep we understand and snow*) (2)

As regards snow there has been some confusion lately

J.G.P. (*Yes I understand—but it will be a long time before we can work out all the references (i.e. to snow), and until we can work them out I would rather say nothing more about snow.*)

Very well—we shall say more however

J.G.P. (*All right.*)

but probably in another form so as to avoid the confusion that has occurred. . . .

(1) The verse is from Tennyson's *In Memoriam*. 'I take the grasses', etc. It refers to *grief* having been the inspiration of the poet's creative work.

(J.G.P. uses guarded language in order to give nothing away to the automatist.)

(2) Symbols of F.M.B.

(Script continued)

J.G.P. (Yes—Everything, then depends on the particular combination?)

Yes—

J.G.P. (I think that is enough.) [J.G.P. said this because H.V. was evidently tiring]. . . .

Three years later even more explicit assistance in interpretation was forthcoming :

(4) H.V. 490.

13 November, 1916

(Sitting alone at Hanover St., London)

SCRIPT WRITTEN IN TRANCE:

We want to give some explanations—

. . . now as to linking of topics—it has to be remembered that script is always likely to follow associations whether we want or not—and things take odd twists—you will say what is the connection between embryology and seraphim? (1) but there is one. they belong together with the hand of the master (2)

but that is not the hand outstretched (3)

If we could change the colour of the writing what a help it would be. the hand of the master—*felix qui potuit rerum cognoscere causas*—these belong together—we said it before (4)

also the blossoming staff and the pilgrim, those belong together and they are linked with the hand of the m. but are not the same—(5)

You must give us time,—not only time to get communications through but time for other work as well—

(1) Embryology was the earthly work of F.M.B. } Both therefore
seraphim = the angel of the Stigmata of } allude to F.M.B.
St Francis

(2) F.M.B.

(3) 'The hand outstretched' is always M.L.

(4) F.M.B. is represented in the scripts as being in a sense the director of the communications—The translation of the Latin is : 'happy is he who is able to understand the causes of these things' (Virg. G. II. 490).

(5) Pilgrim = A.J.B., linked by brotherhood to F.M.B. 'Blossoming staff' might refer to the happiness and success of his later life.

(Script continued)

Did you understand about the string—we couldn't make it clearer. (6)

And then there was the Scott train of ideas—the frozen north etc.—that was fragmentary and made confusion at the time but it served its purpose all the same—(7) As said we have to take what comes ready to hand—and it pays in the end to do it.

enough of that now—write this—

the ladder to Heaven—Jacob's

ladder—messengers of God—

remember that

that is all to-day.

Why not? well put a fish then [drawing of a fish]



the little fishes of the sea they sent an answer back to me. (8)

- (6) References in other scripts suggest that this refers to the string of pearls M.L. is wearing in the photograph, but it might equally well refer to the 'thread' which was 'Ariadne's clue'.
- (7) References to Scotland, and to certain scenes in Sir Walter Scott's books were understood to allude to A.J.B.
- (8) Symbol of F.M.B.

The quotation is from *Alice through the Looking Glass*.

I hope that these groups of references here set out will suffice to show to the unbiased reader that even if some of the material of the scripts arose from ideas in the automatists' own minds or from thought-transference between them, the source of the symbolism in relation to this Case is far from likely to have emanated from *their* individual subliminal selves. The scripts do really seem to build up in support of the claim made by the ostensible communicators that they were the work of a group in the Other World operating through a mediumistic group with the intention to obtain the scrutiny and understanding of yet another living group. Nothing like this has ever appeared before in the history of psychic occurrences.

In spite of the fact that allowance must be made for frequent lack of control of the circumstances, because of associations in the automatists' minds, preconceived notions, and the inevitable ambiguity of interpreting symbolism, my own opinion is that almost certainly both the

methods of interpretation and the conclusions of the investigating group were right. Even if it be assumed that they were wrong, and that to have applied the particular symbols to the facts of the 'Palm Sunday' story was all a mistake, we are still left with an extraordinary puzzle ; and on the face of it it is difficult to see—if anything was meant at all—what else could have been the meaning. There can be no doubt about one thing, that there was *purpose* behind it all.

APPENDIXES

APPENDIX I

- SPECIAL NOTES : (A) on the meaning of 'Sigma'.
 (B) on the 'Dorsal Fin'.
 (C) on 'I too have written swift iambics'.

SPECIAL NOTE (A)

Notes left by J.G.P. on the meaning of the Greek sign Sigma in the scripts are as follows :

'Liddell and Scott say of Σ

Its oldest forms were \mathcal{M} ... then a zigzag of three strokes

$\{$ or $\}$

Afterwards it was rounded to the shape of a *twisted curl* ϵ

And then again it was made with four strokes, like a Scythian bow $\{$

from this came the later form Σ

after this, but yet early, it took the shape of a semi-circle



whence arose its symbolic association with the new moon.'

Sigma, in all its forms, appears frequently in early M.V. scripts, and indeed is to be found among all the automatists. The interpreters were at first mystified, but later came to see that very nearly without exception it pointed to M.L.

'In its oldest form \mathcal{M} Sigma represents the capital letter of M.L.'s first name, Mary : in its last form ϵ it represents the capital letter of her second name Catherine. This form $\{$ is also used in the

scripts for the new moon or the moon which also stands as a symbol of M.L. But how and why does the moon symbolize M.L.? Because the moon belongs to the topic of "Endymion", which occupies a large place in the Scripts: the idea in this legend is that in sleep heaven draws near to earth, and that a sort of mystical communion may take place. In H.V. 288 is an example:

"When earth and heaven meet—That is not clear enough—more. Endymion—think of that—deep calls to deep."

"The moon is also closely associated with the topic of "the beat of the unseen feet", which is a line from Shelley's poem *The Cloud* and refers to the moon glimmering like a maiden. This is without any doubt applied to M.L. in the scripts.

'Yet another reason for the choice of Sigma as an appropriate symbol for M.L. is that the more unusual form is compared to a twisted curl, *like a lock of hair*. In the "Theseus" fragment of Euripides the Sigma signs are described as "like curled hair". (Gilbert Murray's translation.) And where this form of Sigma appears in the scripts it seems to apply to M.L.'s tress of hair preserved in the silver casket.'

SPECIAL NOTE (B)

Note by A.J. on 'The Dorsal Fin'. WILLETT 356.

[The question was asked in trance, 'Was the dorsal fin clear?' G.W.B. replied 'I have always associated that with the Frate Minore.']*

The rejoinder to G.W.B.'s answer seems to imply that it was an inadequate answer—that 'the dorsal fin' was not an allusion to F.M.B. in general, but 'a reference to a particular piece of work he did on a *fishy* subject'.

I think there can be little doubt that the 'particular piece of work' referred to is F.M.B.'s observations on the development of the fins of Elasmobranchs (see especially his 'Elasmobranch Fishes', pp. 101-4), and since this is, so far as I can recollect, the only passage in the scripts affording evidence of definite scientific knowledge beyond that normally possessed by this automatist, it may be worth while to summarize the facts briefly.

F.M.B. found that the paired fins arose as special developments of a continuous ridge on each side of the body, precisely like the ridges on the dorsal and ventral surfaces which form the rudiments of the unpaired dorsal and ventral fins. The paired fins or limbs grow out from the anterior and posterior parts of the lateral ridges, which only exist in the embryo for a very short time, disappearing rapidly as the limbs

* A drawing of a fish with the words 'a dorsal fin' had appeared shortly before in WILLETT 313.

grow. These features 'are especially well shown in Torpedo, in the embryos of which . . . the fact of the limb being nothing else than a special development (of the ridge) is proved in a most conclusive manner'.

Similarly the unpaired dorsal fin develops as a continuous ridge, the greater part of which atrophies, while three separate lobes are left. In many fishes a continuous dorsal fin persists in the adult, and in any case attains a considerable development before vanishing, whereas the continuous lateral fin, of which the rudiment appears in Elasmobranchs, never persists into adult stages but has only an ephemeral existence in the embryo.

The importance and interest of this lateral ridge lies in the light thrown by it on the first origin of the vertebrate limbs, which are thus shown to be the remnants of continuous lateral fins.

That F.M.B. attached importance to the discovery is shown by his mentioning, in the preface to 'Elasmobranch Fishes', the development of the limbs among the points which he hoped were 'not unworthy of the attention of Morphologists'. It was also mentioned in the brief account in his lectures on Embryology in 1880, as I find from my notes of the lectures. Further, he returned to the subject in a paper published in 1881, 'On the development of the skeleton of the paired fins of Elasmobranchii, considered in relation to its bearings on the nature of the limbs of Vertebrata.' Here he carries on further his early investigations, showing that not only in their early development but also in the structure of their embryonic skeleton, the paired fins were closely similar to the unpaired, so confirming the view that the limb originated from continuous lateral ridges or fins. F.M.B. was, I believe, the first person to discover the continuous lateral ridge in embryo fishes, his observations having been published about 1876 or 1877. It has since been found in other embryo fishes; and in Parker and Haswell's *Text Book of Zoology* (1897) it is shown in a figure given in Vol. II, p. 61, as one of the typical features of an ideal Vertebrate.

If it were desired to indicate this piece of work by a single phrase, it would not, I think, be easy to find a more appropriate one than that used in the script: for the point of the work is its bearing on the origin of the Vertebrate limbs, among the lowest forms of which are the paired fins of fishes, and the argument depends essentially on the analogies between these paired fins and the dorsal fin.

SPECIAL NOTE (C)

Note by G.W.B. on 'I, I too, have written swift iambics'. WILLETT 417.

This phrase had recently been obsessing the automatist, and the appeal which precedes it, 'Surely, they will find the reference,' suggests

either that the 'communicator' attaches importance to the tracing of its source, or the very natural plea on the part of the automatist herself to discover whence the saying comes, in the hopes of having peace from it.

The *proximate* source is to be found in an early M.V. script, which Mrs Willett had seen in June, 1908, (published in Part 55 of *Proceedings*, 21, p. 254), where it runs (M.V. 20, 15 March, 1905):

'Et ego, et ego, celeris iambos contrahens feci
modo illo jam cordis mel expressi.' *

The *ultimate* source is *Horace*, C. 1. 16. 22-5 :

'me quoque pectoris,
Temptavit in dulci juventa
Fervor, et in celeres iambos
Misit furentem.' †

In two other M.V. scripts of early date there are references to the idea of a recantation :

M.V. 3000, 5 March, 1901, has :

'... et ego et ego ne tentaveris aerias ...'

and M.V. 3007, 15 March, 1901 :

'... sperne elegos quos audax composui nescio qua
dulcedine captus. ...'

The first of these two scripts alludes unmistakably to the fifth line of *Horace*, C.I. 28, 'Aerías tentasse domos.' This is the *Archytas* ode, and the lines in question are a lament over the vanity of even the noblest of human activities if death is to be the end of all. The first six lines of this Ode were declared by F. W. H. Myers (in a letter to Dr A. W. Verrall dated 31 December, 1884) to have 'entered as deeply as any Horatian passage' into his own inner history.

In the *second* script the 'communicator' refers to 'verses which are to be rejected'. J.G.P. put forward reasons for identifying these verses with a poem by Myers called 'Immortality' (first published 1870), which we may suppose expresses an immature and passing phase of Myers's belief on the subject of a future life. 'The prospect of annihilation is painful,' thus J.G.P. summed it up, 'but the prospect of an aimless, inert, and monotonous immortality is even worse.'

G.W.B.'s conclusion was that the quotation about 'swift iambics' in

* *Translation* (by D.R.S.B.) 'I too, I too, have shortened swift iambics' [or 'gathered'] 'in that fashion I once distilled the honey of my heart.'

† This passage conveys to the scholar the idea of a recantation, or palinode. For further explanation the reader is referred to two long arguments by J.G.P. in *Proceedings*, 22, pp. 397-407, and 24, pp. 150-69.

WILLETT 417 can only be understood if it is taken as referring *directly* to M.V. 20, and *indirectly* to the *Archytas* ode and to Myers's *Immortality*. So understood, it affirms the falsity of the view of a hereafter accepted in the two poems. Death is not to be conceived either as annihilation, or as leading to an aimless and monotonous eternity, but as the beginning of a fresh life in which the passionate will to live (ascribed here in the script to the 'communicator') will find full scope.

G.W.B. remarks that while this interpretation is consonant with the general sentiment of the script, the curiously roundabout method of conveying the idea is bound to excite surprise if not scepticism. It may be taken as an extreme example of the indirect and complicated methods often employed by the 'communicators'. The present writer's view is that perhaps we should bear in mind that the unconscious memory of the automatist may have 'cribbed' the quotation from M.V. in the days when they had first met (for it must be remembered that she had seen M.V. 20 in 1908, as already noted) and so it may have simply reappeared here by mental association between the ideas of waiting in the next world and of the 'passionate will' to experience again human life.

APPENDIX 2

EXTRACTS FROM POEMS AND OTHER LITERATURE FREQUENTLY QUOTED IN THE SCRIPTS

Shelley's *The Cloud* (4th Verse)

That orbèd maiden with white fire laden
Whom mortals call the moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn ;
And wherever the beat of her unseen feet
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer ;
And I laugh to see them whirl and flee,
Like a swarm of golden bees ;
When I widen the rent in my wind-built tent
Till the calm rivers, lakes and seas
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.

Sir Walter Raleigh's poem *His Pilgrimage* (First verse and half the second)

Give me my scallop-shell of quiet,
My staff of faith to walk upon,
My scrip of joy, immortal diet,
My bottle of salvation,
My gown of glory, hope's true gage ;
And thus I'll take my pilgrimage.

Blood must be my body's balmer ;
No other balm will there be given ;
Whilst my soul, like quiet palmer,
Travelleth towards the land of heaven ;

EXTRACTS FROM TENNYSON'S *Passing of Arthur*

(King Arthur looks back on his life)

I found Him in the shining of the stars,
I mark'd Him in the flowering of His fields,
But in His ways with men I find Him not :
I waged His wars, and now I pass and die.

(After the battle, King Arthur, mortally wounded, tells Sir Bedivere to take his sword Excalibur and return it to the lake. At first Sir Bedivere cannot bring himself to do it.) He says :

Were this (Excalibur) kept,
Stored in some treasure-house of mighty kings,
Some one might show it at a joust of arms,
Saying, 'King Arthur's sword, Excalibur,
Wrought by the lonely maiden of the Lake.
Nine years she wrought it, sitting in the deeps
Upon the hidden bases of the hills.

(King Arthur, however, is so angry at not being obeyed that) :

Then quickly rose Sir Bedivere, and ran,
And, leaping down the ridges lightly, plunged
Among the bulrush beds, and clutch'd the sword,
And strongly wheel'd and threw it. The great brand
Made lightnings in the splendour of the moon,
And flashing round and round, and whirl'd in an arch,
Shot like a streamer of the northern morn,

Seen where the moving isles of winter shock
 By night, with noises of the Northern Sea.
 So flash'd and fell the brand Excalibur :
 But ere he dipt the surface, rose an arm
 Clothed in white samite, mystic, wonderful,
 And caught him by the hilt, and brandish'd him
 Three times, and drew him under in the mere.

(He returned to the King, who, knowing he is about to die, commands him to carry him to the edge of the Lake.)

the level lake,
 And the long glories of the winter moon.

Then saw they how there hove a dusky barge,
 Dark as a funeral scarf from stem to stern,
 Beneath them ; and descending they were ware
 That all the decks were dense with stately forms
 Black-stoled, black-hooded, like a dream—by these
 Three Queens with crowns of gold: and from them rose
 A cry that shiver'd to the tingling stars.

(King Arthur is placed in the barge and speaks his last words to Sir Bedivere.)

"The old order changeth, yielding place to new,
 And God fulfils Himself in many ways,

.
 For so the whole round earth is every way
 Bound by gold chains about the feet of God.

D. G. ROSSETTI's *The Blessed Damozel*

(Verses, 1, 2, 6, 10, 11, 12 and 22)

1. The blessed Damozel leaned out
 From the gold bar of Heaven ;
 Her eyes were deeper than the depths
 Of waters stilled at even ;
 She had three lilies in her hand,
 And the stars in her hair were seven.
2. Her robe ungirt from clasp to hem
 No wrought flowers did adorn,
 But a white rose of Mary's gift
 For service meetly worn ;
 Her hair that lay along her back
 Was yellow like ripe corn.

- (She leans from the rampart which)
6. . . . lies in Heaven, across the flood
Of ether, as a bridge.
Beneath, the tides of day and night
With flame and darkness ridge
The void, as low as where this earth
Spins like a fretful midge.
10. The sun was gone now ; the curl'd moon
Was like a little feather
Fluttering far down the gulf ; and now
She spoke through the still weather.
Her voice was like the voice the stars
Had when they sang together.
11. (Ah sweet! even now, in that bird's song,
Strove not her accents there,
Fain to be hearkened? When those bells
Possessed the mid-day air,
Strove not her steps to reach my side
Down all the echoing stair?)
12. I wish that he were come to me,
For he will come, she said
Have I not prayed in Heaven?—on earth
Lord, Lord, has he not prayed?
Are not two prayers a perfect strength?
And shall I feel afraid?
22. There will I ask of Christ the Lord,
Thus much for him and me :—
Only to live as once on earth
With Love,—only to be
As then awhile, for ever now
Together, I and he.

The Vision of Dante

The following summary of passages in the *Purgatorio* relating to the meeting of Dante and Beatrice, taken from the text of the *Temple Classics* series, may make some of the allusions to them in the scripts easier to follow.

In Canto XXIX (lines 121-132) Dante sees at the right wheel of the Car drawn by the Gryphon, three ladies, fiery red, emerald green and snowy white, the Theological Virtues, Love, Hope and Faith, and by the other wheel the four Cardinal Virtues, clad in purple. In the next Canto (XXX) he hears the words 'Manibus O date lilia plenis' and has

his first sight of Beatrice. In Canto XXXI, after he has been drawn through the stream of Lethe, the Cardinal Virtues say to him (104-118) 'Here we are nymphs and in heaven are stars; ere Beatrice descended to the world we were ordained to her for her handmaids. We will lead thee to her eyes but the three of the other side who deeper gaze, will sharpen thine eyes to the joyous light that is within.'

They led him up to Beatrice saying 'Look that thou spare not thine eyes; we have placed thee before the emeralds whence Love once drew his shafts at thee.' Her shining eyes remained fixed on the Gryphon, until (130-145) the three Virtues, Love, Hope and Faith, implored Beatrice to turn her holy eyes 'to thy faithful one who to see thee has moved so many steps.' Beatrice then unveils herself in a 'glory of living light eternal'.*

TENNYSON'S *The Higher Pantheism*

(Verses 1, 2 and 5)

1. The sun, the moon, the stars, the seas, the hills and the plains—
Are not these, O Soul, the Vision of Him who reigns?
2. Is not the Vision He? tho' He be not that which He seems?
Dreams are true while they last, and do we not live in dreams?
5. Speak to Him, thou, for He hears: and Spirit with Spirit can meet—
Closer is He than breathing, and nearer than hands and feet.

BROWNING'S *Abt Vogler*

(Verses IV, V, IX and X)

- IV. . . . And the emulous heaven yearned down, made effort to reach
the earth.

As the earth had done her best, in my passion, to scale the sky;
Novel splendours burst forth, grew familiar and dwelt with mine,
Not a point nor peak but found and fixed its wandering star;
Meteor-moons, balls of blaze; and they did not pale nor pine,
For earth had attained to heaven, there was no more near nor far.

- V. Nay more, for there wanted not, who walked in the glare and the
glow

Presences plain in the place; or fresh from the Protoplast,
Furnished for ages to come, when a kindlier wind should blow,
Lured now to begin and live, in a house to their liking at last;
Or else the wonderful Dead who have passed through the body and
gone,

* In the argument to Canto XXXI in the *Temple Classics* edition 'thy faithful one' is rendered as 'her faithful pilgrim'.

But were back once more to breathe in an old world worth their new ;

What never had been, was now ; what was as it shall be anon ;
And what is—shall I say matched both? for I was made perfect too.

- IX. Therefore to whom turn I but to thee, the ineffable Name,
Builder and maker, thou, of houses not made with hands!
What, have fear of change from thee who art ever the same?
Doubt that thy power can fill the heart that thy power expands?
- X. . . . The high that proved too high, the heroic for earth too hard,
The passion that left the ground to lose itself in the sky,
Are music sent up to God by the lover and the bard ;
Enough that he heard it once ; we shall hear it by-and-by.

APPENDIX 3

LIST OF SCRIPTS USED IN COMPILING THE 'PALM SUNDAY' CASE DATED CHRONOLOGICALLY

compiled from the List of all the Scripts made by E.M.S. in 1920

This list shows whether and at what date any particular script was seen or known by any other automatist from 1901-17.

'Cont' = *contemporaneous*, where two automatists were sitting for script simultaneously.

For brevity's sake a few of the scripts listed here have not been used in this paper. In some cases the place where the script was written cannot now be ascertained.

Scripts H.V. 624 (1927) and W. 417, 419 and 420 (written shortly before A.J.B. died in 1930) are not in E.M.S.'s list.

From the end of 1917 none of Mrs Willett's scripts were shown to H.V. or of H.V.'s to Mrs Willett.

But please refer to Mr Salter's letter to Lady Balfour:

14th March, 1959

Dear Lady Balfour,

With regard to your 'List of Scripts' quoted in the Palm Sunday Case (Appendix 3), it will be of the greatest help to any reader who wishes to explore thoroughly the question of the extent to which any member of the S.P.R. group of automatists might have had normal knowledge of the scripts of another member of the group, and it will, I

hope, encourage many readers to read, or re-read, the various volumes of *S.P.R. Proceedings* which you list.

There may however be some who shrink from so complex a task but would welcome a shorter statement of the problem. This may be considered under two heads :

1. What normal knowledge could Mrs Verrall, Mrs Holland and H.V. have derived, and when, from Mrs Willett's scripts either as to the Palm Sunday Case in general, or the particular part of it relating to May Lyttelton's hair, and
2. What knowledge either of the case in general or of the story of the hair could Mrs Willett have derived from the other automatists' scripts at the date, 31st March, 1912, of her first 'Palm Sunday' script, and again at the date, 13th August, 1913, of the first reference to 'Hair in a Temple'.

The first question can be disposed of very simply. Mrs Verrall first heard from Mrs Sidgwick a general outline of the Palm Sunday story in June 1912, but was not then told anything about the hair, as notwithstanding the 'Hair in a Temple' scripts of 1913, that part of the story was not known to Mrs Sidgwick or to any other of the interpreters before the Willett sitting of the 18th June, 1916. Mrs Verrall was never told of this sitting which took place very shortly before her death on the 2nd July, 1916. All but a few of her scripts were written before June, 1912.

Mrs Holland's automatic writing ended in 1910, and therefore while she was writing scripts she never had normal knowledge of any part of the case. H.V., as is stated in her letter (p. 192), knew nothing of the case until 1933, by which time her automatic writing had ceased.

The second question as to Mrs Willett's normal knowledge, during the period between 31st March, 1912, and 18th June, 1916, of the other automatists' scripts is more difficult, and at the same time less important. If she had seen all the M.V., Holland and H.V. scripts produced before June, 1916, she could not have gathered from them information as to the facts referred to in her scripts of that period.

A very large number, however, of M.V., Holland and H.V. scripts had been published, in whole or in part, in volumes XX (1906) to XXVII (1915) of *Proceedings*. It is known that Mrs Willett saw some of these, the first report on Mrs Holland (*Proc.*, XXI) in 1908, and the 'Lethe' case in 1911. It would be prudent to assume that by March 1912 she had seen in *Proceedings* a number of the other automatists' scripts in addition to those specified in your list as having been shown to her. No familiarity, however acquired, with the M.V., Holland or H.V. scripts would account for the definiteness of the references in her scripts to facts alluded to by them so cryptically that the interpreters could make

nothing of their allusions, but she may well have picked up from them some of the symbols, such as Berenice or Excalibur, which had already become established, and incorporated them into her own much more explicit statements.

Yours sincerely,

W. H. SALTER

	<i>Date</i>	<i>Script</i>	<i>M.V.</i>	<i>H.V.</i> (<i>seen or known by</i>)	<i>W.</i>	<i>Hld.</i>	<i>Proceedings</i> <i>references</i>	<i>Notes</i>	<i>FEB. 1960]</i>
	1901								
	26 May	M.V. 3034		in 1912			20, 29	At Cambridge	
	31 "	" 3038		"			20,	" "	
	3 Jun.	" 3039		"			"	" "	
	16 "	" 3040		"			20, 25	" Brighton	
	30 "	" 3043		"			20, 25, 29	Riffel Alp	
	23 Jul.	" 3047		"			20	Rocher de Naye	
	30 "	" 3048		"			"	Leckhampton	
	6 Aug.	" 3050		"			"	Cambridge	
	20 "	" 3055		"			"	"	
	4 Sep.	" 3061		"			"	"	
	12 "	" 3064		"			"	"	
	17 Oct.	" 3071		"			"	"	
261	27 Nov.	" 3080		"			—	"	
	5 Dec.	" 3081		"			20	"	
	1902								
	25 Mar.	" 3112		"			"	"	
	31 "	" 3116		"			"	"	
	6 Sep.	" 3141		"			"	Harrogate	
	9 Oct.	" 3146		"			"	in a train	
	31 "	" 3152		"			"	Cambridge	
	11 Nov.	" 3157		"			"	"	
	19 Dec.	" 3169		"			"	"	
	26 "	" 3170		"			20, 21	London	
	1903								
	25 Jan.	" 3180		"			20	Cambridge	
	12 Feb.	" 3185		"			"	"	

The 'Palm Sunday' Case

	<i>Date</i>	<i>Script</i>	<i>M.V.</i>	<i>H.V.</i> (<i>seen or known by</i>)	<i>W.</i>	<i>Hld.</i>	<i>Proceedings</i> <i>references</i>	<i>Notes</i>
	<i>1903 Cont.</i>							
	19 Apr.	H.V. H	cont.	in 1912			20	Cambridge
	27 "	M.V. 3208		"			"	"
	23 Aug.	H.V. Q	cont.				"	"
	9 Sep.	M.V. 3234		"			20, 25	"
	22 "	" 3236		"			20, 21	"
	27 "	" 3237		"		6 Apr./06	20, 21	"
	5 Oct.	" 3239		"		"	20, 21, 25	"
	<i>1904</i>							
	17 Jan.	" 3261		"			20, 21, 22, 27	Hammam R'Irha
	<i>1905</i>							
262	31 Jan.	" 9		in 1914		24 Jan./10		" "
	1 Mar.	Hld. 56	4 Mar./05		12 Nov./10		21	India
	8 "	M.V. 18		Jan. 1914	24 Jan./10	11 Mar./05		Cambridge
	15 "	Hld. 58	23 Mar./05		12 Nov./10		27	India
	22 "	M.V. 23		1914	24 Jan./10	4 Apr./05		Cambridge
	23 Jun.	" 33		"	"			"
	8 Aug.	" 40		"	"			Yockley
	<i>1906</i>							
	19 Feb.	" 61		4 Mar./06	"		21	Cambridge
	21 "	" 62A		in 1907	"		"	London
	4 Apr.	" 70A		"	"	9 Apr./06	"	Cambridge
	14 May	" 74		"	"	12 May/06		in a train
	7 Aug.	" 85		"	6 May/09			Cambridge
	3 Dec.	Hld. 161	20 Feb./07		12 Nov./10		27	England
	19 "	" 165	"		"		22, 24, 27	"

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	<i>Date</i>	<i>Script</i>	<i>M.V.</i>	<i>H.V.</i> (seen or known by)	<i>W.</i>	<i>Hld.</i>	<i>Proceedings</i> <i>references</i>	<i>Notes</i>
	1907							
	7 Jan.	M.V. 123		27 Feb./07	6 May/09		22	Cambridge
	28 "	" 130		15 Feb./07	"		22, 24, 27	"
	25 Feb.	" 141		19 May/07	"		"	"
	25 Mar.	" 154		"	"		"	Matlock Bath
	17 Apr.	Hld. 188			12 Nov./10		22	?
	23 Jul.	H.V. 34	31 Jul./07		26 Feb./09			Cambridge
	24 "	Hld. 197			12 Nov./10			?
	26 "	H.V. 36	1 Aug./07		26 Feb./09		26	Cambridge
	30 "	M.V. 187		31 Jul./07	6 May/09		"	"
	16 Aug.	H.V. 40	28 Aug./07		26 Feb./09			
	30 "	" 45	Aug./07		"			
	21 Oct.	M.V. 202			6 May/09			
263	31 "	H.V. 45A	?		?			
	1 Nov.	" 46	23 Dec./07		26 Feb./09			London
	7 "	" 48	"		"			"
	11 "	" 49	"		"			"
	15 "	" 50	"		"			"
	18 "	" 51	"		"			"
	1908							
	5 Feb.	H.V. 69	22 Mar./08		"		25	
	10 "	" 70	"		"			
	13 "	" 71	"					
	21 "	" 73	"					
	30 Mar.	" 80	6 Jun./08		"			
	11 May	" 87	"		"	24 Nov./08	24, 25, 26	
	18 "	" 89	"		"			
	10 Aug.	" 97	20 Aug./08		"			

<i>Date</i>	<i>Script</i>	<i>M.V.</i>	<i>H.V.</i> (<i>seen or known by</i>)	<i>W.</i>	<i>Hld.</i>	<i>Proceedings</i> <i>references</i>	<i>Notes</i>
1908 <i>Cont.</i>							
28 Sept.	M.V. 276		15 Mar./09	6 May/09			Brighton
30 Oct.	H.V. 122	6 Nov./09		26 Feb./09			Cambridge
10 Nov.	" 126	18 Dec./08		"		25	"
12 "	" 128 <i>cont.</i>			17 Jul./09		"	"
14 "	" 129	18 Dec./08		"			
20 "	" 131	"		"		"	
23 "	" 132	"		"			
30 "	" 135	"		"			
9 Dec.	Hld. 215			12 Nov./10		24, 25, 29	England
30 "	" 218			"		24, 25, 27	"
<hr/>							
264 1909							
5 Jan.	M.V. 292			2 Nov./09			
12 Feb.	H.V. 152	15 Feb./09		17 Jul./09			Cambridge
1 Apr.	Hld. 228			12 Nov./10		25	England
19 May	" 234			"		"	"
16 June	" 237			"		"	"
7 July	" 240			27 Apr./11			"
29 "	" 242			"			"
21 Aug.	H.V. 178	7 Sep./09		9 Jan./11			Malton
26 "	" 180	"		"			Talbot Hotel
3 Sept.	" 181	"		in 1910			" "
3 Oct.	M.V. 330			6-8 Oct./09			Cambridge
12 "	" 331			10 Jan./11			"
25 Nov.	Hld. 256			27 Apr./11			England
6 Dec.	H.V. 192	21 Dec./09		9 Jan./11			Cambridge
22 "	M.V. 344			10 Jan./11		26	"

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The 'Palm Sunday' Case

	<i>Date</i>	<i>Script</i>	<i>M.V.</i>	<i>H.V.</i> (<i>seen or known by</i>)	<i>W.</i>	<i>Hld.</i>	<i>Proceedings</i> <i>references</i>	<i>Notes</i>
	1910							(W. began)
	5 Jan.	Hld. 259			27 Apr./11			England
	26 "	" 264			"			"
	2 Feb.	" 265	?		"			"
	8 "	M.V. 354			10 Jan./11			Cambridge
	1 Mar.	" 359			"			"
	20 Apr.	Hld. 275			27 Apr./11			England
	3 June	W. 190	summer 1910	Aug./10		27		Wales
	10 "	" 192	"					"
	19 "	" 198	"	Oct./10				"
	23 "	Hld. 285			"			England
	13 Aug.	M.V. 372		13 Nov./10	24 Nov./11			Godalming
	24 "	W. 214 cont.			"			"
265	26 "	H.V. 214	31 Aug./10		"			?
	17 Oct.	" 222	21 Jan./11		"			
	1911							
	9 Feb.	W. 234	28 Feb./11 } or sooner }	5 Apr./14				(Hld. dropped out)
	22 May	M.V. 413			summer 1911			Cambridge
	24 "	W. 242						staying with M.V. at Camb.
	30 "	H.V. 232A	?		Dec. 1911			
	27 June	M.V. 417		6 Oct./12	24 Nov./11	27		Overstrand
	29 June	M.V. 419		6 Oct./12	24 Nov./11	27		Overstrand
	4 July	H.V. 233	20 Aug./11		"			
	12 "	M.V. 425			"			"
	21 Oct.	W. 270	18 Nov./11					Wales
	28 "	M.V. 431			"			Cambridge

<i>Date</i>	<i>Script</i>	<i>M.V.</i>	<i>H.V.</i> (<i>seen or known by</i>)	<i>W.</i>	<i>Proceedings</i> <i>references</i>	<i>Notes</i>
1912						
20 Feb.	M.V. 446			10 Aug./13		Cambridge
5 Mar.	W. 283	10 Oct./12				Wales
31 "	" 289	5 Oct./12				Eastbourne
4 Apr.	" 290	"				Wales
14 "	" 291-2	"				"
13 May	" 296-7	summer 1912				"
N.B. On 5 or 6 June, 1912, E.M.S. told M.V. that the interpreters believed that some of her scripts referred to the facts of the 'Palm Sunday' Case ; but she did not mention M.L.'s hair, as she herself did not know of it						
10 June	H.V. 267	8 July/12		10 Aug./13		?
6 July	W. 298-9	5 Oct./12				Wales
14 "	M.V. 455			"		Grimmi-Alp
28 "	H.V. 272	17 Sep./12		"		?
13 Aug.	" 275	"		"		
29 Nov.	" 291			"		
5 Dec.	M.V. 492			"		Cambridge
1913						
6 Mar.	H.V. 312	?		"		?
11 "	" 315	?		"		?
15 "	W. 308	1 June/13				Wales
30 "	M.V. 524		20-27 Apr./13	summer 1913		Cambridge
7 Apr.	H.V. 322	11 May/13		10 Aug./13		?
9 "	" 323	"		"		?
17 "	" 325	"		"		
15 June	W. 313	12 Jan./14				Wales
26 "	" 315	"				"
13 Aug.	" 317	winter 13/14	winter 13/14			"
17 "	" 318	"	"			"
8 Sep.	" 319 cont.		Sep.-Nov. 1913			M.V. staying in Wales

<i>Date</i>	<i>Script</i>	<i>M.V.</i>	<i>H.V.</i> (<i>seen or known by</i>)	<i>W.</i>	<i>Proceedings</i> <i>references</i>	<i>Notes</i>
1914						
2. Mar.	W. 328	6 Aug./15				Cambridge
5 "	M.V. 596A			10 Oct./15		"
24 "	" 599			"		Guildford
24 Apr.	W. 334-5	3 Nov./15				Fishers Hill
						Woking
27 June	M.V. 623			"	29	Vermala
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1915						
26 Jan.	M.V. 673			19 Aug./19		Cambridge
19 Apr.	" 687		12 Jun./15	"		"
22 "	W. 349	3 Nov./15				Woking
29 "	" 350	"				London
15 Jul.	" 352	"				alone in 4 Carlton Gdns., London
16 Aug.	" 354	"	17 Aug./15			London
19 "	" 355	"			29	Wales
" "	" 356	"				"
18 Oct.	M.V. 709			"		Cambridge
25 "	" 710			"		"
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1916						(M.V. died July '16)
19 Jun.	W. 376		?			London
13 Nov.	H.V. 490					